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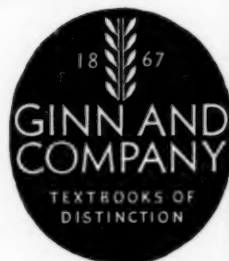
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COLLEGE ENGLISH

Volume 13

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Number 1

Carson McCullers: Variations on a Theme

DAYTON KOHLER¹

THE qualities of a first-rate novelist never leave us in doubt for long. We are always conscious of a pattern present in the work itself, with each new book extending and integrating the general design. This pattern is what we usually have in mind when we talk about a writer's characteristics, a term loosely employed to cover the appearance of recurrent themes, character drawing, the craftsmanship of structure, choice of images and symbols, the texture of style. A good writer can vary the arrangement of interior details from book to book, according to his need or skill, but after he has written three or four novels the pattern remains fairly constant in its broader outlines. In the end it becomes one means of measuring his material and technical resources. Its scope testifies to the completeness of his vision within the limits of his world, just as his strategy with form, symbol, and language provides the clues to the nature of his moral insight.

Few writers, however, are as consistent and thoroughgoing as Carson McCullers in creating a sustained body of work. Her novels and short stories, set beside those of her contemporaries, seem more nearly of one piece. This underlying unity is

partly the result of her prevailing theme of loneliness and desire, partly the working of the special sensibility which colors her perception of people and events. Her writing has both center and substance, making all the more remarkable the fact that serious criticism has never given her fiction the attention it deserves.

When Mrs. McCullers published *The Heart Is a Lonely Hunter* in 1940, some reviewers tagged her as a new Main Street realist and her remarkable first novel as one more story of warped, hungry souls in conflict with the village. Others, catching echoes of political doctrines which were current at the time, decided that she had written a sly fable on fascism. A year later these same reviewers found in *Reflections in a Golden Eye* another late flowering of Southern Gothic, a literary tradition powerfully exemplified but transcended in the novels of William Faulkner and now going to seed in the baroque fantasies of Truman Capote. Critical readers came closer to the heart of the matter with *The Member of the Wedding*, when they saw issues common to the larger world reflected in that probing study of a twelve-year-old girl trapped in the confusion of her own adolescence. But even though Mrs. Mc-

¹ Virginia Polytechnic Institute.

Cullers' purpose was frequently misread, there was never any doubt as to the vividness of her writing. She possessed from the first those qualities which distinguish the born writer: the ability to recreate with fidelity and rich complexity a world of sense impressions, an intimation of the mystery surrounding our circle of awareness, and a technique giving form and meaning to the raw lump of experience.

Ironically enough, she had her first popular success as a playwright. *The Member of the Wedding*, dramatized from her novel of the same title, arrived on Broadway in the middle of a stale theatrical season. There its freshness of theme and unconventional stage treatment won for its writer both the Donaldson Award and the New York Drama Critics Prize. Undoubtedly the play owed much to the superb acting of Ethel Waters and the supporting cast, but it owed even more to the fact that in her dramatic version Mrs. McCullers preserved almost intact the form and mood of her novel. It is as a novelist, therefore, that she must still be read and judged. Her publisher has now made this task somewhat easier by putting into one compact volume her three novels, half-a-dozen short stories, and a brilliant novelette, *The Ballad of the Sad Café*, which stands as the title piece to the collection.

Rereading her earlier novels, side by side with these shorter pieces appearing in book form for the first time, we are struck at once by the oddly dreamlike quality pervading her work. Most of her stories reveal some degree of nightmarish intensity because of the indirect lighting on her material. This effect is one of perspective as well as sensibility. Without being archaic, her fiction suggests the faraway and long ago, and with her opening paragraphs she takes us into her

own special world. Sometimes it is the lost world of childhood, as in *The Member of the Wedding*:

It happened that green and crazy summer when Frankie was twelve years old. . . . She was in so much secret trouble that she thought it was better to stay at home—and at home there was only Berenice Sadie Brown and John Henry West. The three of them sat at the kitchen table, saying the same things over and over, so that by August the words began to rhyme with each other and sound strange. The world seemed to die each afternoon and nothing moved any longer. At last the summer was like a green sick dream, or like a silent crazy jungle under glass.

There is calculated vagueness here, a hint of the portentous and purely imaginative, as if the real had become so mixed with childish fancy that Frankie Addams could never be quite sure what did happen that year. Sometimes Mrs. McCullers' style gives a suggestion of remoteness to the commonplace present. The first sentence of *The Heart Is a Lonely Hunter* could easily begin a medieval legend of piety and grace: "In the town there were two mutes, and they were always together." Instead, we read a story of life in a southern mill town toward the end of the depression. The feeling of distance may come also from her treatment of landscape and setting. The village in *The Ballad of the Sad Café* is "lonesome, sad, and like a place that is far off and estranged from all the other places in the world." This effect of distance is neither sentimental nor quaint; its aesthetic value is to define the point of view from which action and scene are presented in somber aspect. It is a perspective revealing a world of half-lights and shadows. The logic of things in Mrs. McCullers' stories is no longer the daylight logic of everyday life. Her literary kinship is with solitary, midnight-haunted novelists like Hawthorne and Melville, writers who caught in fable and with

symbol a reflection of America's unquiet mind.

At the same time her talent has firm roots in the local scene. The settings of her novels are Georgia mill towns, a dusty crossroads hamlet, an army post in the Deep South. Against this regional background she has created a world of tragic reality, as violent as Dostoevski's, as richly symbolic as Kafka's, though unmistakably her own. It is a limited world, but within it she is capable of precise and evocative effects. She has all the realist's concern for shapes and colors, for the particularities of persons and things. Her books are filled with images drawn, not from the historic tradition of literature, but from the background of particular experience in which her characters are involved. If we put side by side her account of Frankie Addams' walk downtown one August morning and the description of Carol Kennicott's stroll through Gopher Prairie, we perceive immediately the difference between Sinclair Lewis' catalogue of details and Mrs. McCullers' rendering of an event realistically experienced as well as recorded.

Her writing develops interesting juxtapositions; the simple and the elusive, realism and imaginative symbolism. To the realist's strict regard for appearances and sense experience she has joined the symbolist's preoccupation with meaning and value. This fusion allows her imagination to operate simultaneously on two levels—one real and dramatic, the other poetic and symbolic. The quality of dualism in her work is best illustrated by her handling of character. The men and women in her novels exist as clearly realized human beings, even while they function as symbols of the human predicament. John Singer, the mute who stands at the center of action and mean-

ing in *The Heart Is a Lonely Hunter*, is such a figure, realistically drawn. Details of physical appearance, habits, occupation, environment, personal relationships, and the difficulties of his physical handicap are all faithfully presented to show the complicated nature of his social experience. His value, however, is symbolic. To the other characters in the novel he is the embodiment of that sense of isolation, of separation from the community, which makes their lives wretched.

Not all her people are so recognizably citizens of the world we ourselves share. With a sharp eye for the strange or abnormal in human nature and behavior, she displays an almost Dickensian gusto in creating characters Dickens himself never dreamed of. Most of the men and women in her world are grotesques in the manner of Sherwood Anderson's people in *Winesburg, Ohio*: social misfits, psychological freaks. Many of them are maimed or deformed. Berenice Sadie Brown, for example, is the wise, warm-hearted colored cock who in *The Member of the Wedding* mothers Frankie and her small cousin, John Henry West. She is the one element of stability in the haphazard Addams household, and her divided loyalty between the white race and her own is symbolized by the blue glass eye she bought after she had lost her own during a fight with a worthless husband. "It stared out fixed and wild from her quiet, colored face, and why she had wanted a blue eye nobody human would ever know. Her right eye was dark and sad." Cousin Lymon, a figure of teachery and malevolence in *The Ballad of the Sad Café*, is a hunchback. In *Reflections in a Golden Eye* a wife, grief-stricken because of her baby's death and her husband's infidelity, mutilates herself with garden shears. Apparently Mrs. McCullers can

realize her own tragic vision of life only through symbols of the misshapen and the hurt, whose physical deformities reveal outwardly the twisted, distorted spirits of their inner lives.

There is illustrative value in the scene in which Frankie remembers the freaks she had seen at the Chattahoochee Fair and imagines that "they had looked at her in a secret way and tried to connect their eyes with hers, as though to say: We know you." The people in these books feel a desperate need to communicate with their fellows. Frankie tries to tell her plans for her brother's wedding to a man on a tractor, who cannot hear her over the clatter of his machine. The characters in *The Heart Is a Lonely Hunter* make the mute their confidant. The pathetic old man in "A Tree. A Rock. A Cloud" has as his only listener a paper-boy who cannot understand. When they fail to break through the barriers of self, they are driven to moods of violence and despair. The symbolism of the café, that "clean, well-lighted place" for the lonely and the sleepless, is as clearly motivated in Mrs. McCullers' novels as it is in Hemingway's story.

In fact, this is the basic symbol in *The Ballad of the Sad Café*, the novelette which leads us by a short cut into the whole fabulous world of Carson McCullers. It is not a perfect story, for there are flaws in its structure and style which will be considered later; but it brings into perspective and balance the chief elements of her narrative pattern: a plot of double conflict, external and internal, between the individual and a hostile environment; a dramatic structure unfolding the tension of crisis, when the individual realizes that he is separate and lost; a theme of moral isolation presented in terms of social disunity and the wasted human effort to escape the loneliness

which life itself imposes; style as technique, to disclose thematic meanings which parallel the dramatic line of action.

The setting is a dreary village of one straggling main street and two-room houses for workers from the small cotton mill. There Miss Amelia Evans was the richest woman in the community, a gruff, cross-eyed creature who owned a thriving store, made and sold her own corn whisky, and held mortgages all over the county. She had married Marvin Macy, a millhand, whom she had driven away from home with her rough ways and sharp tongue. When she spoke of him at all—she had never taken his name—she called him "that loom-fixer I was married to." Miss Amelia lived alone until the day Cousin Lymon appeared claiming kinship. She befriended the miserable hunchback and loved him in her awkward way. To please him she turned her store into a café, a place of warmth and fellowship for all the town. Then Marvin Macy, released from prison, returned, and he and Cousin Lymon became friends. Miss Amelia did not even protest when the cripple brought Macy to live with them. But one night she and Macy fought with their fists. At the moment of her victory the hunchback attacked her from the rear. Macy and Cousin Lymon went away together after wrecking the café and her still. For three years Miss Amelia sat on her steps each night and waited for the hunchback. At last she had a carpenter board up her house and the café, so that the town became as forlorn as ever. "There is absolutely nothing to do. . . . You might as well go down to the Forks Falls highway and listen to the chain gang." For there the convicts are singing. "And what kind of gang is this that can make such music? Just twelve mortal men, seven of them

black and five of them white boys from this county. Just twelve mortal men who are together."

This novelette has the casual tone of an old wives' tale, retold with touches of horror and wry humor, like one of Berenice Sadie Brown's yarns. It is also a story of compassion and insight, for deeper meanings lie under the simple narrative pattern, meanings which are prefigured at the beginning in the brief glimpse we have of Miss Amelia peering from a window of her boarded-up house, "a face like the terrible dim faces known in dreams—sexless and white, with two crossed eyes which are turned inward so sharply that they seem to be exchanging one long and secret gaze of grief." Here are horror and anguish joined, the fate alike of the sensitive and the physical freak. Mrs. McCullers' triumph is that she has made Miss Amelia grotesque without letting her become ridiculous, just as Cousin Lymon is sinister without being melodramatic. In this fable the writer ponders the mystery of love and the hatred which lies close to it, and the ways by which character is shaped for betrayal and ruin. *The Ballad of the Sad Café* is an impressive story because it takes a long, steady look at the moral evil which is also the devouring, obsessive evil of modern society, the isolation of the loving and the lonely.

All of Mrs. McCullers' fiction turns on the single theme of loneliness and longing. But the idea of moral isolation is not new so far as our national literature is concerned. It came into American writing at the beginning, and after passing through various hands it became the despairing refrain of lostness and seeking which gave to Thomas Wolfe's novels their quality of undisciplined but poignant poetry. Its symbols are almost as various as our major writers: Lake Glim-

merglass among the trees, Ethan Brand, the mad voyage in pursuit of the White Whale, Huck Finn adrift on his raft, the Jamesian pilgrimage to ruined European palaces and cathedrals. This sense of loneliness at the bottom of the American experience has always puzzled the perceptive European. At home it has been interpreted both as the result of man's failure to master his environment and as a residue of the pioneer effort, its image the hunter or settler alone against the wide sweep of a continent. It accounts also, as Stephen Spender has pointed out, for the recurrent theme in our literature of "the great misunderstood energy of creative art, transformed into the inebriate, the feeling ox, the sensitive, the homosexual, the lost child."

It is this view of moral isolation as the inescapable condition of man which makes *The Heart Is a Lonely Hunter* so impressive as a first novel. Four related stories reveal the varied aspects of its theme. The most appealing is that of Mick Kelly, tomboy daughter of a boarding-house keeper and an ineffectual watch repairman. Compelled to act as nurse for her grubby younger brothers, she lives most intensely in her daydreams and her passion for music. At night she crouches in the shrubbery near a big house in order to hear the music from the radio. Once she tried to make a violin out of an old ukulele, but her effort failed. She has begun to make up her own songs. She likes to go to the New York Café because Biff Brannon, the owner, never laughs at her or chases her away. Brannon likes people and often wonders why his marriage has not turned out as he expected, but after his shrewish wife dies he realizes that he misses her. He befriends Jake Blount, a footloose, drunken workman who had read Marx and formulated a vague philosophy of economic

uplift and world brotherhood. Blount attempts to pass his incoherent message on to Dr. Copeland, a Negro physician austere devoted to curing the physical and social ills of his race. All these people are drawn to John Singer, the mute, because they believe that he knows some inner certainty and calm which they lack. Even his silence seems a form of uncommitted wisdom.

But the mute proves no stronger than they. When his only friend, a Greek mute named Antonapoulos, dies in an insane asylum, Singer commits suicide. His death resolves the fates of these other people who had looked up to him and taken comfort from his example. Mick Kelly, cowed by her family's financial needs, goes to work in a five-and-ten cent store where she has no time for day-dreaming or music. Biff Brannon renews his life of quiet watching and wondering. Blount drifts away, still believing in the inchoate truths for which he can never find the words, to a job in another mill town. Dr. Copeland, sick and despairing, is brutally beaten while trying to secure justice for his maimed son.

As in Mrs. McCullers' later work, the novel gives the impression of life continuing irrevocably beyond her final page. One example is the story of Bubber Kelly, Mick's small brother, who on impulse wounds with his gun a little girl who was all dressed up and would not speak to him. "After that night nobody called him Bubber any more. The big kids in the neighborhood started calling him Baby-Killer Kelly. But he didn't speak much to any person and nothing seemed to bother him. The family called him by his real name—George." A Dreiser or a Farrell could write the end of George Kelly's story, but he would come no closer than Mrs. McCullers has done to make us understand its beginning.

No one, so far as I know, has commented on the thematic structure of this novel—thematic as that term is used to describe form in a musical composition. Mrs. McCullers had her early training in music, and she has drawn upon her knowledge to give the design of her book its structural analogy. Themes and character motifs appear early in the novel, only to be dropped and later resumed, so that the structure becomes one of introduction, repetition, variation, dissonances, unresolved harmonies. The design of the novel alone should have indicated to her first reviewers how far she had progressed beyond realistic reporting.

The Heart Is a Lonely Hunter is the broadest social picture she has attempted. In contrast, the world of *Reflections in a Golden Eye* has grown restricted and intense. Her setting, an unnamed army post, presupposes a particular society and special forms of conduct, so that her novel seems as morally insulated as James's *The Turn of the Screw* and as geographically remote as the Pacific islands in Conrad's *Victory*. The pressure of the narrowed field makes for speed and concentration, and the reader has a feeling of powerlessness before this swift unfolding of physical violence and psychological horrors. The writer announces her setting, her plot, and her characters in her first paragraph: "There is a fort in the South where a few years ago a murder was committed. The participants of this tragedy were: two officers, a soldier, two women, a Filipino, and a horse." Everything that happens—domestic infidelity, brutality, the frozen hate of impotence, sexual frenzy—flows as if under inner compulsion from that opening statement until we hear the crashing echoes of the shot when Captain Penderton shoots the inarticulate soldier

who has crept into the house to perform an innocent but terrifying ritual of adoration beside Mrs. Penderton's bed while she sleeps.

But *Reflections in a Golden Eye* is more than a simple chronicle of violence. For Mrs. McCullers the real thing is not the effect of horror she creates but the enveloping moment which reveals man's capacity for error, cruelty, guilt, self-deception, self-destruction. The book is an example of the planned novel, with every detail and symbol deliberately created and plotted. Story, character, and setting exist as one great metaphor. For the special world of this novel is also the larger world, and its characters—the weak, the impotent, the skeptical, the predatory, the lonely, the unreflecting primitive—are its society. Her method in this novel is that of much modern poetry and fiction, but it is also a method as old as the first myths and fables.

In one sense her stories are never finished, for she has the habit of returning to the same characters and situations and reworking them, as much for her own understanding, apparently, as for that of her readers. There are points of similarity, for instance, between the section of *The Heart Is a Lonely Hunter* dealing with Mick Kelly and *The Member of the Wedding*. Frankie Addams and Mick come from very much the same environment and class. Both are the daughters of not too prosperous or successful watchmakers; both are passing through the unhappy, stormy period between childhood and maturity; and both, if they receive any understanding or affection at all, get it from colored servants. There, however, the parallels end. What Mrs. McCullers lost in breadth between her first novel and her third, she gained in depth and intensity. In *The Member of the Wedding* she makes us feel

that adolescence is the thing she says it is, a haze of loneliness and groping shot through with private fantasy and furious outbreak against a complacent adult society.

The novel tells the story of several decisive days in the life of Frankie Addams after she became an "unjoined person who hung around in doorways." Her only associates are Berenice Sadie Brown and her little cousin. Much of the meaning of Frankie's plight comes through in random talk around the kitchen table, with the cook trying to communicate whatever wisdom her own life has brought her and John Henry still accepting with childhood's innocence whatever the world has to offer. Frankie seizes upon her soldier brother's approaching wedding as a chance to will herself into the social community, only to discover that the bride and groom must by necessity reject her and that she must fend for herself. It is easy enough to understand why this novel succeeded as a play. In the story of Frankie Addams Mrs. McCullers has reduced the total idea of moral isolation to a fable of simple outlines and a few eloquently dramatic scenes, set against a background of adolescent mood and experience familiar to us all.

Since all her novels represent some kind of variation on the one theme of human loneliness, a knowledge of her treatment of this theme is necessary to understand the purpose and cast of her writing. We should not take it for granted, however, that her work is in any way systematic or mechanical. Her way is not the course of allegory, tracing an exact correspondency between image and idea, but the way of myth. She is, after all, a novelist haunted by the elusive nature of human truth, and her underlying theme gives coherence to the variety and sur-

prises she has found in the world about her.

By means of theme, symbol, and style she has thrown some light upon a dark corner of human experience. This in itself is no small achievement, especially so in view of the fact that her command of illuminating structure and style has been considerably complicated by the nature of her sensibility. Perhaps she had before her the example of Sherwood Anderson or William Saroyan to show that for the serious writer feeling is not enough. *The Heart Is a Lonely Hunter* is clearly the work of a subjective novelist who has disciplined herself to write objectively. Mrs. McCullers is capable of deep feeling, but she confines the emotional content of her stories to the experiences of her characters and does not interfuse her personality with theirs. Also, for the novelist attracted by effects of violence and horror there is always the temptation to over-write. But she has seldom allowed elaboration of style to take the place of value in her work. The early discipline shows again in her mastery of a style which takes its color and rhythm from the immediate background of character and scene.

The general high level of her writing makes all the more apparent, therefore, the slackening in the tensions of structure and style to be found in *The Ballad of the Sad Café*. In her effort to give this novelette the simple outlines of a ballad story she has let self-conscious archaism creep into her prose at several points. "Now let time pass," she has written, and again, "So do not forget this Marvin Macy, as he is to act a terrible part in the story which is yet to come." Sentences like these represent stylistic coyness because they are poetically false and out of context with the objective drama. In very much the same way Mrs. McCullers weakens the tightness of her structure by

stepping into the foreground of the story to comment on her characters. Here is a sample:

But the hearts of small children are delicate organs. A cruel beginning in this world can twist them into curious shapes. The heart of a hurt child can shrink so that forever afterward it is hard and pitted as the seed of a peach. Or again, the heart of such a child may fester and swell until it is a misery to carry within the body, easily chafed and hurt by the most ordinary things.

Passages like these show the writer's capacity for relaxed and wise observation, but they may also indicate on her part the feeling of a need to editorialize, as if she thought her story too weak to carry unsupported its burden of theme and sensibility.

These minor flaws in her later work are defects of technique, not of vision, and, since they are not moral, they are curable. But they do imply that she has carried her method as far as possible and that if she continues with it she may end in repetition, elaboration, decoration. This is not to suggest that she should find another body of material or work toward different effects. The novelist takes his subject from whatever part of the world has come under his observation, and he cannot by doctrinal resolve add to the scope and meaning of his writing more than his own experience has taught him. Perhaps in the long novel on which she is reported now at work Mrs. McCullers will bring her vision to the wider scene, a more comprehensive picture of her world, and by imaginative symbolism and ironic insight reveal, as she has done at her best, the difference between innocence and experience, appearance and reality. Meanwhile she has given us novels of warmth and significance. In doing so, she has exhibited considerable resourcefulness and technical skill. Undoubtedly she will be able to solve her problem in her own way.

Understanding "Hamlet"

LYSANDER KEMP¹

NO MASTERPIECE in our literature is subjected to so much scrutiny, and gives rise to so many theories and pronouncements, as Shakespeare's *Hamlet*. It has been "explained" as a case of the Oedipus complex and of the Orestes complex; it has been viewed in the crepuscular light of Elizabethan ideas of melancholy; it has been declared ultimately inexplicable because ultimately an artistic failure. But despite the labors of so many scholars, critics, and psychoanalysts, the problem of what happens in *Hamlet* has never been solved to the satisfaction of any majority of its readers.

It is rash to offer another interpretation—the interpretation, no less—in the face of a hundred distinguished failures. But the fact of the matter is, quite simply, that all the interpreters, without exception, have worked under a misunderstanding which is the direct cause of their failure. This misunderstanding, this false assumption, is that Claudius was guilty of the murder of his brother, King Hamlet. Claudius was *not* guilty of that murder. True, he used the occasion of his brother's death to acquire both his throne and his queen; and the latter acquisition was in those times incestuous, so that he was a sinner; but he was not a murderer. I repeat, he was *not* guilty of his brother's murder.

Preposterous? On the face of it, yes. But first let us consider the source of our information about King Hamlet's death. The source is, of course, the Ghost of the

murdered king (for he *was* murdered). By his own open admission, King Hamlet was fast asleep in his orchard when the crime was perpetrated! He begins his story, told to Hamlet his son on the battlements of Elsinore, "Sleeping within my orchard," describes with what quicksilver rapidity the poison worked, and concludes,

Thus was I sleeping by a brother's hand
Of life, of crown, of queen at once dispatched.

It is obvious that a man killed in his sleep, even though he later has the power to return from the grave, is not the most reliable of witnesses, for the simple fact that he is *not* a witness but merely the oblivious victim. His story and his false accusation are so powerfully expressed, under such awesome circumstances, that his son believes him at the moment of telling. Moreover, the Prince is so profoundly horrified by the sinful and hasty marriage and the lack of proper mourning that he is ready to believe almost anything about his uncle and his mother. We are not in the same emotional state and should not permit ourselves to be convinced so easily.

Why, then, does the Ghost accuse his brother? The answer is not difficult: he is even more horrified than Hamlet by the behavior of Gertrude and Claudius; his pride is deeply wounded; and, quite understandably, his anger is great. He knows he was murdered, and it is easy to assume that his lecherous brother must have committed the crime. Per-

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flectly reasonable—and perfectly mistaken. John Barrymore, who knew the play intimately from having performed it for so long, grew suspicious of the reliability of the Ghost, though he failed to carry his suspicions far enough. In *Good Night, Sweet Prince*, Fowler quotes him as saying:

The ghost, if I may be so impertinent as to have a personal opinion, actually is the God-damnedest bore since the ancient time when Job began to recite his catechism of clinical woes. Talks his head off. I am sure that Shakespeare modeled him after some unbearable bore back in Stratford, some town pest who got on everyone's nerves; the sort of stupid bastard whose wife was bound to cheat on him out of sheer ennui.

This is strongly stated; but in the main it is not unjust.

Before we go further, two other matters regarding Claudius' supposed guilt must be cleared up. The first is the apparent proof of his guilt in the play-within-a-play scene, when he convinces Hamlet that he is the murderer by rising and rushing out. The proof seems absolute to Hamlet, misled as he has been by the fictions of his father. It is fear, however, not guilt, which motivates Claudius here. He knows that Hamlet has behaved strangely and even dangerously for some time; he has attributed this to Hamlet's ambition to gain the throne that was snatched from him. Now, for the first time, Hamlet threatens him overtly. As Lucianus enters to pour the poison into the ear of the player-king, Hamlet remarks to Claudius, in words heavy with meaning, "This is one Lucianus, nephew to the king." Not brother, but nephew. Hamlet is nephew to Claudius; the nephew murders the player-king; therefore, Hamlet means to murder King Claudius. And although Claudius is a brave man, this open and crazy threat, following up-

on the many examples of what he earlier called Hamlet's "turbulent and dangerous lunacy," unsettles him so much that he bolts off the stage. The Prince is now sure and elated; he is nonetheless mistaken.

The other matter that seems to prove Claudius guilty is the prayer scene, when Hamlet, on his way to visit his mother, finds the King alone and in prayer. Before Hamlet enters we hear the King say,

O, my offence is rank, it smells to heaven;
It hath the primal eldest curse upon't,
A brother's murder.

This seems like a clear confession, substantiating beyond doubt the charge of the Ghost. But it is the only scene in the whole play which cannot, as it stands, be shown to substantiate, or at least to admit, the idea that Claudius was not the murderer; and the fact that it is the only such scene should make us suspicious of it. What happens if we move the stage direction, "*Enter Hamlet*," from the end of the King's soliloquy to the beginning? It will not be the first time that the text has been shuffled a bit. In discussing Hamlet's "Get thee to a nunnery" scene with Ophelia, Dover Wilson in *What Happens in Hamlet* asserts that in Act II, scene 2, Hamlet should enter as Polonius says "I'll loose my daughter to him," although the stage directions have him entering six lines later; whereas, in discussing the very same point, Dr. Frederic Wertham in *Dark Legend* not only asserts that the entrance cue is properly placed but that in the "nunnery" scene, contrary to stage tradition, Hamlet has no notion that he is being overheard. Therefore, let us take the very small liberty of suggesting that Hamlet enters at the *beginning* of the King's soliloquy. What happens is that

the scene gains in drama, in tension. Now that he has had time to think, Claudius has realized that Hamlet must have had more up his sleeve than a reckless and pointless threat; and remembering that Hamlet called the play his "Mouse-trap" and that King Hamlet died like the player-king in an orchard, he has rightly concluded that Hamlet thinks he murdered his own brother. Now, in the prayer scene, Rosencrantz and Guildenstern leave him, and then Polonius leaves him, and he is alone. At that moment, if we move up the stage direction, Hamlet enters with blood in his eye—the last words Hamlet spoke were:

Now could I drink hot blood,
And do such bitter business as the day
Would quake to look on.

True, these words were spoken regarding his mother, but Claudius has no way of knowing this. All he knows is that he is trapped alone with a bloodthirsty madman. Hamlet has not yet seen him. What shall he do? He is a quick-witted man: he drops to his knees, confesses to a murder he did not commit but which the madman *thinks* he committed, and pretends to pray forgiveness for his "crime." And the device works: after one hideous moment of tension, in which Hamlet holds his sword aloft, Claudius is saved because the Prince decides to wait until later for his revenge. I submit that, although this reading of the scene requires some slight tampering with the text, it requires much less than any other of the many attempts to explain the play. I submit that an explanation which requires the least tampering is an explanation which most deserves careful consideration.

So much, then, for the innocence of King Claudius. The big question still remains: Who *was* the murderer? I ask the

reader to give his attention to the final scene of the play and to these questions: Who, besides Fortinbras, is the only character of any significance to survive the holocaust? Who is the only living man able to give the world a version—*his* version—of what has been happening in Denmark? Who is the man who has been intrusted to inform Fortinbras that Hamlet named him for the throne? Who is the only man who may expect to have Fortinbras' confidence and to be rewarded with a high post? Horatio! Yes, Horatio, the "friend" of Hamlet; he is top dog now among the Danes. Are we to believe, really and truly believe—though we have believed it for so long—that he came out top dog by accident? I think we are not. I think we are not, simply because Horatio killed King Hamlet.

Preposterous? Again, on the face of it, yes. But preposterous only because we have been misreading the play for so long. First, what was the motive? The motive was to achieve high station in Denmark by killing Hamlet's father so that his good friend would become king; in other words, the motive was ambition. Is this a preposterous motive? Second, how did he commit the crime? He committed it exactly as the Ghost narrated—the poor Ghost was correct in every fact but the identity of his slayer. From that point on, Horatio could manipulate events very little, but he had created a situation which in the end played directly into his hands—his "good friend" Hamlet was dead but his new friend Fortinbras would satisfy his ambition.

It is not my intent to go into great detail to substantiate these statements. I wish only to point out a few items of fact that will show them true. The first is the fact that, although we are led to believe that Hamlet and Horatio were

both at Wittenberg for quite some time prior to the news of King Hamlet's death, Hamlet is not quick to recognize Horatio in Act I, scene 2. Horatio, entering with Marcellus and Bernardo, cries, "Hail to your lordship!" Hamlet answers abstractedly, "I am glad to see you well." Then, recognizing him, he says, "Horatio—" but adds "or I do forget myself." And Horatio has to assure him, "The same, my lord, and your poor servant ever." There is reason here to believe that Hamlet has not seen Horatio for a somewhat longer period than the few weeks since the King's death. We have every right to believe that Horatio absented himself from Wittenberg quite some time earlier, to plot and to execute King Hamlet's death. How else can we explain the near-miss in recognition? Then there is the item of Horatio's attitude toward the Ghost. In Scene I of the play he refuses to believe that the Ghost exists—of course, of course . . . because, if the Ghost exists, it may know who committed the murder and may reveal the murderer. That is, it may accuse Horatio himself. No wonder he indulges in wishful thinking; no wonder he pooh-poohs the stolid and unimaginative soldiers who declared they saw it. Then, when he sees it himself, he says, "It harrows me with fear and wonder," and we now know what he is wondering and what he fears. Moreover, he is under the painful necessity of informing Hamlet that the Ghost of his father has appeared at Elsinore. If he refuses to tell him, Marcellus will tell him anyhow, and the refusal will give added weight to what he fears the Ghost is going to say. But the situation is not hopeless—for one thing, he can attempt to convince Hamlet that the Ghost is an evil spirit. Out on the battlement he says to Hamlet:

What if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff
That beetles o'er his base into the sea,
And there assumes some other horrible form,
Which might deprive your sovereignty of reason,
And draw you into madness? think of it. . . .

If, however, Hamlet *does* speak with the Ghost, and the Ghost *does* reveal his true slayer, Horatio may then claim that Hamlet has lost his mind. He tries to restrain Hamlet physically but fails; the Prince will talk with the Ghost. Therefore, Horatio motions the soldiers to follow, saying, "He waxes desperate with imagination." And when Hamlet returns from the interview and speaks excitedly, Horatio says, "These are but wild and whirling words, my lord." He is ready for the worst. Hamlet, however, gives no indication at that moment of what the Ghost has said, and so Horatio keeps mum and bides his time. Shortly he is informed by Hamlet that the Ghost said Claudius was the murderer. He breathes a sigh, not only of relief, but also of joy. His plan to put Hamlet on the throne and reap the benefits has gone askew with Claudius' usurpation, but the Ghost's befuddled version of the murder has put affairs back on the right track again: Hamlet now means to kill Claudius and take the throne, and Horatio can still win out. He has only to wait—to help Hamlet, encourage him to kill the king, and ultimately accept the rewards due a loyal "friend." At the very end, matters work out somewhat differently, for Hamlet too is killed. But Horatio has established himself so firmly that he may expect as much from Fortinbras as from the Prince; his wicked ambition will soon be achieved.

With these facts in mind, and with the notion that Claudius is the murderer

eradicated, we may now see how the events of the play fall readily into place. We no longer have to ask, "What happens in *Hamlet*?" Above all, we no longer have to puzzle over Hamlet's behavior or to wrestle with Freudian and other theories, for the Prince's delays and inconsistencies are now easily explicable. He *seems* to have utter proof of Claudius' guilt, but it is from sources that will not stand up in any court. For example, you cannot hail a Ghost before the judge. Hamlet quite justifiably becomes suspicious of the Ghost's story. Very well, he will test it—and does so in the play-within-a-play. But even after that "proof" he is still, at least subconsciously, in doubt: even when Claudius, in self-defense, is trying to do away with him, Hamlet is not wholly sure. He asks Horatio, in the very last scene of the play, if it is not now "perfect conscience" to kill the king. He could not ask this

question if, deep inside, he did not harbor a doubt, an uncertainty. Thus Hamlet's delays are clearly explained by the conflict between the apparent facts, which are not facts at all, and the promptings of his instincts or soul or subconscious, which are right. And the simplicity of the explanation is the measure of its superiority to the ingenious and fanciful theories hitherto proffered.

A final word: Although the play seems most depressing if read in this way—the hero dead because he operated under a delusion, the villain triumphant and ready to take the spoils of triumph—we must shun the compulsive desire for a happy ending, or at least an ending in which evil is roundly punished. The Hollywood movies, of which we have all seen too many, invariably punish the villain at the end. In life, unfortunately, it is not always so. Shakespeare was too great an artist to pretend that it is.

The Romantic Unity of "Kubla Khan"

RICHARD HARTER FOGLE¹

IN HIS valuable book on *Keats' Craftsmanship*, M. R. Ridley has cited *Kubla Khan* along with the "magic casements" passage of Keats's "Nightingale" ode as the very essence of "the distilled sorceries of Romanticism," and his statement is more or less typical. This concept of "romantic magic" has its sanction and is by no means to be discarded as pointless. In practice, however, it has had the unfortunate effect of discouraging critical analysis; and it likewise plays into the hands of those of our contemporaries who

incline to look upon Romantic poetry as a kind of moonlit mist, which dissolves at the touch of reality and reason.

The fascinating but uncritical study of Lowes, with its emphasis upon the irrational and the unconscious, and its untiring quest for sources, has had an equally unfortunate and discouraging influence. Only recently, with the work of Elisabeth Schneider and others who have pointed the way, has it become possible to think of *Kubla Khan* as other than a kind of magnificent freak and to treat it as an intelligible poem which lies open to critical examination. And the influence of Lowes still imposes upon

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the student the tyranny of source study. He has opened so wide a field for speculation that scholars are still inclined rather to revise or enlarge his conclusions than to proceed to the task of the critic.

The study of possible sources for Coleridge's imagery¹ is valuable. Whatever we can get, in fact, in the way of information on the genesis and the circumstances of a poem is useful. Such information, however, can be dangerous if we exaggerate its function and substitute it for the poem itself. It is background, not foreground. To discover, for instance, a parallel between a passage in Plato and a poem of Coleridge is valuable when it adds to the poem's potential meaning; but the discovery is misused if Plato is permitted to determine what Coleridge is talking about. The proper place to study Coleridge's poetry is ultimately *The Poetical Works of Samuel Taylor Coleridge*.

By implication the foregoing incautious remarks bind this essay to a twofold effort: first, to give such an account of *Kubla Khan*'s "distilled sorceries" and "romantic magic" as will reconcile them with the rational and discursive processes of criticism; and, second, to account for them within the bounds of the poem. As to the first, no one need fear that our "romantic magic" will be dispelled, such a Pyrrhic victory as that lying quite beyond either the powers or the wishes of the present writer. As to the second, I hope for a generously loose construction as to what the bounds of the poem include.

A number of contentions must precede the specific examination of *Kubla Khan*. First, the immediate literary effect intended and obtained in it by Coleridge is pleasure—a pleasure which derives from that very "Romantic sor-

cery" of which we have spoken. This pleasure, as Pope says of Nature, is "the source, and end, and test" of poetic art. It is not necessary, of course, to claim that Coleridge has found the only means of attaining it. Second, this pleasure is in no way incompatible with even the profoundest meaning; is in fact inseparable from meaning. The basic criterion for poetry is in the broadest sense human interest: a poem should deal with a human situation of universal interest treated with sympathy, judgment, and insight. This human significance is not to be regarded as a monopoly of the classical or neoclassical humanist but belongs to the Romantic poet as well. Third, *Kubla Khan* embodies the Coleridgean doctrine of "the reconciliation of opposites." On this point be it added that the authority of the poem is at least equal to prose definitions of these doctrines; it is the living word, as opposed to the skeleton of abstract definition. Neither, however, is fully intelligible without the other. Finally, *Kubla Khan* is in the most essential sense a completed work, in that it symbolizes and comprehends the basic Romantic dilemma, a crucial problem of art.

To avoid misunderstanding, let us preface interpretation of the poem with a self-evident but necessary distinction. *Kubla Khan* is "fanciful" rather than "realistic"; the simplest, most basic pleasure it provides stems rather from its distance from actuality than from any versimilitude or skilful imitation of matter of fact. It belongs in the category of what Dryden called "the fairy way of poetry," and consideration of its meaning must be controlled by our understanding of this limitation. With this conceded, however, we can still demonstrate the immensely important fact of its basic humanity and significance. The

setting of *Kubla Khan* is pleasurable and well removed from any contact with the sharp edges of the actual; yet within its enchanted garden we shall find problems of the weightiest import. Thus the central situation of the poem is the spacious pleasure-garden of Kubla:

So twice five miles of fertile ground
With walls and towers were girdled round. . . .

And the poem itself is embodied in this garden, various, extensive, yet inclosed from the world without. But our estimate of the situation is incomplete if it ignores the implications of the towered walls. A reality against which we must fortify ourselves is hardly a reality which we can ignore. We must then extend our definition to include this implication and consider the core of the poem to reside in an opposition or stress between the garden, artificial and finite, and the indefinite, inchoate, and possibly turbulent outside world.

Since, however, what lies beyond the walls is only implied, not imaged, we must pass to whatever relationships exist inside them.

In Xanadu did Kubla Khan
A stately pleasure-dome decree. . . .

This pleasure-dome is the focal point of the physical setting and is correspondingly important. Within the bounds of the encircled garden, the pleasure-dome and the river are the opposites to be reconciled. The pleasure-dome is associated with Man, as Kubla is an emblem of Man; it figures his desire for pleasure and safety; it stands for strictly human and finite values. The image of the dome suggests agreeable sensations of roundedness and smoothness; the creation of Man, its quasi-geometrical shape is simpler than the forms of Nature which surround it, yet blends with them. This dome, however, also evokes the re-

ligious—it is in some sort a temple, if only to the mere mortal Kubla Khan. And thus there is also a blending or interfusion with its opposite, the sacred river Alph.

The pleasure-dome is the chosen refuge of Kubla the mighty, the emperor whose every whim is law, who would have temptations toward *hubris*. It is the center of his retreat in his haughty withdrawal from a world unworthy of him. It is above and beyond Nature, a "miracle of rare device" in which Man transcends and circumvents mere natural processes. It stands amid an enormous garden in which a considerable segment of wild nature is isolated and imprisoned for the delight of the human Kubla.

And there were gardens bright with sinuous
rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

This description hints, however, that Nature here is an uneasy prisoner, or perhaps a prisoner who is bounded only during her own pleasure. The "forests ancient" suggest an existence unknown to man and uncoerced by human power, whose sway over it is temporary and precarious. It is a force and being unlike Man, busy about its own purposes and, like the serpent, inscrutable in the labyrinthine wanderings of the "sinuous rills" of the gardens.

Here one may affirm that this setting illustrates a typical Romantic conception of "the reconciliation of opposites" by means of a concrete, visual scene. By a process of shading and gradation in light and dark, in garden and forest, oppositions become blended, interfused, and unified; and this visual unification extends to the feelings and ideas which the scene evokes. This is the Romantic "picturesque," more fully to be seen in

the landscape of Wordsworth's "Lines . . . above Tintern Abbey," with its complex blending of sky and valley, of Man and Nature, objectified in blending and gradation of color and form. In *Kubla Khan* the effect permits us simultaneously and with no sense of paradox or jar to receive the gardens as the elaborate plaything of a great potentate, the emblem of his pride, exclusiveness, and power, and also as an ironic commentary upon the impossibility of any real ownership of Nature.

These oppositions, however, are only a subtheme or prelude. The river is the true exemplar of nonhuman forces, subhuman and superhuman alike. Even the "deep romantic chasm" of its rising is incompatible with the order of Kubla's pleasure-grounds. It "slants athwart"; it cuts across the pattern. The simile of the "woman wailing for her demon-lover" invests it with the supernatural, the *Arabian Nights* wonder and fear of the jinni, beings unfriendly to man and yet obscurely connected with him.

Of the river itself most noticeable is the brevity of its surface course in relation to the hidden potentialities of its subterranean flowing:

Five miles meandering with a mazy motion
Through wood and dale the sacred river ran,
Then reached the caverns measureless to man
And sank in tumult to a lifeless ocean. . . .

Treated as a whole and in its relationship with the dome and the pleasure-grounds, the river is the primordial and the irrational, whatever lies beyond the control of the rational and conscious mind. The power of the source, vividly imaged in the dancing rocks—

And from this chasm, with ceaseless turmoil
seething
As if this earth in fast thick pants were breathing,
A mighty fountain momentarily was forced

Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail:
And 'mid these dancing rocks at once and ever
It flung up momentarily the sacred river . . . —

is a power beyond mortal man, even beyond Kubla Khan. This source is creation and birth, a force and urge at once frenetic and turbulent and also rhythmic and regular. At the mouth is death, icy and lifeless, where Alph in tumult returns to the underground. As with the source, powers unknown and uncontrollable are at work, descending at last to quiescence. Here are potentialities not of death absolutely but relative to what can be imagined and experienced.

Thus the opposition between river and dome. But here we must shift our emphasis, as previously with the pleasure-grounds themselves, more fully to Alph. The river is human life, past, present, and future, birth, life, and death. For five miles it runs upon the surface, consents, "meandering with a mazy motion," to harmonize with the order of Kubla's estate, to yield to his power. It is like Bede's famous bird which flies in a moment through the warm hall, swiftly proceeding from unknown birth to unknown death. And Kubla in his pleasure-dome is Man, living in his special cosmos of palace and garden, but hearing

. . . the mingled measure
From the fountain and the caves. . . .

Impulses unaccountable, creative and deadly alike, comprehending more of life than the reason can grasp. It is amid the tumult that Kubla hears the ominous prophecy of war, and this from the dying, the caves of ice. The poem as narrative can go no further than this, for the destruction is implied of Kubla's elaborate and artificial escape. The complex order and equilibrium of his existence are over-

set by the mere hint. This statement implies, of course, that the pattern must not within the poem be broken and that Kubla is never to emerge from his walled pleasure-grounds.

Yet in an important sense the pattern is broken in that Coleridge continues the lyric but abandons the story. Suddenly the imagery shifts to the "damsel with a dulcimer." This damsel, the Abyssinian maid, is most simply comparable to the muse invoked by the classical poet. She has, as has been suggested, a relation to Milton's heavenly muse Urania, as the stimulating speculations about the source of "Mount Abora" indicate. It is valuable to compare her also, as does Miss Schneider, to Platonic inspiration, the *furor poeticus* of the bard. Appropriately, however, to Coleridge's Romanticism and to the special context of *Kubla Khan*, she is wild and remote, with the glamour and terror of a far-off, mysterious land, marvelous, inaccessible, yet rich with the significant associations of literature. So Keats in a lyric much akin to *Kubla Khan*:

I saw parched Abyssinia rouse and sing
To the silver cymbals' ring!
I saw the whelming vintage hotly pierce
Old Tartary the fierce!—

The damsel is as well the ideal singer, the archetypal poet. The transmission of her song, if transmission there could be, would be like the conception of imitation in Longinus, where the divine fire passes from poet to poet, and Plato emulates Homer in the beneficent rivalry of genius. But Coleridge is modest, with the clear sense that the song can never be equaled:

Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me
That with music loud and long
I would build that dome in air. . .

The phrase "deep delight" carries us into the problem of pleasure, more especially into the problem of the pleasure which the particular poem *Kubla Khan* should provide. This delight is for Coleridge as well as Wordsworth the prerequisite of poetic creation, the imaginative joy and effluence described in "Dejection: An Ode." But here it is also an effect peculiar to the poem itself: a kind of magic, an apparently naïve delight in the presentation of wonders, and in gorgeous images evoked in imagination in the sort of pleasure suggested by the classic ancient accounts of Plato, Aristotle, and Longinus.

This pleasure is also partly from variety and fulness—wonders which satisfy, as for a child at a carnival. These qualities are embodied not only in the imagery but in fulness and variety of melodic movement in the verse, which would bear more thorough discussion than can be given here. The word "symphony" in line 43 is not lightly or carelessly used. The delight is rounded and completed by the dark tinge of the "deep romantic chasm," the turbulent power of the river, the doom of the ancestral voices, and lastly by the mingling of dread and enchantment in the closing lines, where the holiness of the inspired poet is in a sense unholy too, an affair as it were of the infernal gods as much as the clear deity of Apollo.

The interpretation in earlier pages has attempted to demonstrate an essential profundity and universality in the theme of *Kubla Khan*. It remains to assert that pleasure is in no way incompatible with significance. In some contemporary poetry and criticism there seems implicit the notion that it is somehow dishonest and shameful to please, an attitude which has tellingly been termed "the new

Puritanism." One feels inclined to renew the old question, "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" But in *Kubla Khan*, as probably in all good Romantic poetry, the pleasure which draws us within the poem is also inseparable from its full meaning. Imaginative delight in the wonders of the pleasure-ground is indispensable to the sense of their opposite. Fully to appreciate the theme's potentialities, we must be beguiled into believing momentarily in the permanency of the impermanent, the possibility of the impossible. The fullest meaning, a synthesis of antitheses, calls for feeling and imagination at full stretch, reconciled with intellectual scope and understanding. And pleasure, one may claim, is the basis and beginning of the process.

Our final contention re-emphasizes the depth and significance of *Kubla Khan*. It is in the truest sense a completed work, in that it symbolizes and comprehends the crucial Romantic dilemma. In a more obvious sense it is clearly unfinished: as a narrative it barely commences, and it shifts abruptly with the Abyssinian maid from objective to subjective. Considered as lyric, however, it is self-contained and whole. The Romantic poet as idealist and monist strives to include within his cosmos both actual and ideal, as in Coleridge, Wordsworth, Shelley, even Byron, and to some

extent Keats. His attempt, however, co-exists with his consciousness that he seeks the unattainable; the ideal can never be fully actualized. Thus in good Romantic poetry there is a continuous tension, compacted of the sense of the immense potentialities of his theme set off against the knowledge that they can only partially be realized. This tension and conflict can be reconciled and rendered valuable partly by the poet's own belief in the value of the attempt itself. The poet excels himself as it were by force; he is stimulated to creation rather than falling into despair. Above all, he benefits by understanding and accepting his dilemma even while trying to rise above it nonetheless.

And this is eminently the case with *Kubla Khan*. Coleridge provides a scene and experience too fine for common nature's daily food. With exquisite judgment he forbears the attempt to explain what can only be hinted and dramatizes instead what is lost in the very act of relinquishing it. But amid the master-artist's skilful manipulation of interest and suspense, his suggestions of "more than meets the eye," is the human interest, the complexity and spacious grasp, without which the rest would be nothing, could not separately exist. Properly understood, Romantic poetry is never a cheat, although it often labors under the disadvantage of being extremely agreeable.

Audio-Visual Aids for a Survey Course in British Literature

VIRGINIA WALLACE¹

DURING the past few years records, transcriptions, films, filmstrips, radio, and television have become widely accepted as valuable aids in classroom teaching in almost every field; literature is no exception. Sources of audio-visual materials for education in literature are continually increasing; a wide variety of material is being offered, and the quality of production is improving. In the specific field of British literature the quantity and the quality of material are growing rapidly.

A survey course in British literature is a standard course in many colleges. It is usually offered as a sophomore course, but it is taught in some colleges at a freshman or a junior and senior level. The first semester of this survey usually begins with *Beowulf* and ends with Blake; the second semester usually begins with Wordsworth and ends with the twentieth-century British novelists, poets, and playwrights. During the last five terms I have enjoyed lecturing in both sections of this course; I have also been interested in finding audio-visual materials to stimulate the interest and enrich the experience of the students. I have been able to assemble them from many sources and to use many of them successfully.

My list of audio-visual materials in-

cludes some transcriptions. All the transcriptions listed are owned by the Louisville Public Library, which is the source I have been able to use. At the present time they are available from Louisville on short-wave broadcasting and on a direct-wire broadcasting service; they may also be used as "listening assignments" on headphones in the library. The loan of individual records has been discontinued. To date, educational radio programs, such as "Invitation to Learning," "The University of Chicago Round Table," and "The University Theatre of the Air," may be transcribed and used for nonprofit purposes. Consequently, public libraries which have audio-visual departments can have these transcriptions available for lending or rebroadcasting. Also, some state libraries not only have these recordings but will make "dubs" of them free of charge for nonprofit institutions. The availability of the transcriptions listed depends upon the resources of the public library or state library or other institutions which are available.

Not included in the list, for obvious reasons, are the current radio and television programs, which provide a wide variety of excellent material. Assignments in radio listening are beginning to take their place beside assignments in textbooks. This year there have been many programs suitable as listening assignments in British literature, particu-

¹ Indiana University; Southeastern Center, Jeffersonville.

larly the following: "Invitation to Learning" (C.B.S.), "Theatre Guild" (N.B.C.), and "University Theatre" (N.B.C.).

For instance, during last year the "University Theatre" dramatized a twentieth-century British novel; at intermission there was some critical comment on the author and the novel by a competent authority. These dramatizations have been presented each Sunday from 1:00 to 2:00 P.M.; later, on Monday at 7:00 P.M., a class discussion of the novel has been broadcast over Station WRXW, and, on Saturday at 7:00 P.M., a televised broadcast of a discussion of the novel is given. My radio assignments on this program have included *Prater Violet*, by Christopher Isherwood; *After Many a Summer Dies the Swan*, by Aldous Huxley; *The Patrician*, by John Galsworthy; *Tono-Bungay*, by H. G. Wells; *Mrs. Dalloway*, by Virginia Woolf; *Portrait of the Artist as a Young Man*, by James Joyce; *England Made Me*, by Graham Greene; and *Victory*, by Joseph Conrad. Some of these broadcasts were assigned to the class; others were assigned to individual students.

Another particularly valuable source of radio material has been the horizontal duplication service of WFPL, the local

FM station operated by the Louisville Free Public Library. Horizontal duplication service is the service of broadcasting the same program every day at the same hour for several days. If a listener should miss hearing a program one day, he can listen the next; if he should want to listen to the same program two or three times, he can do so. The series of modern British novels has been repeated on horizontal duplication on WFPL this year; the dramatization of the novel of the week by the "University Theatre," together with the University of Louisville class discussions, has been broadcast every day during the week from 3:30 to 5:00 P.M. Another example of a horizontal duplication program available for this course is T. S. Eliot's *The Cocktail Party*, which was broadcast every day, from 11:00 to 12:30 P.M., during one week.

The following bibliography of audio-visual materials, with a brief description of each item, is representative of the scope and variety of materials available for enriching the teaching of a survey course in British literature. Since my aim is to have as complete a list as possible, the directory of sources includes some addresses not used in the bibliography.

BIBLIOGRAPHY

AUDEN, W. H.

Alonso to Ferdinand; Musée des beaux arts; Refugee Blues. Record: 12-inch. 2 sides. 78 rpm. Library of Congress.
Read by the poet.

AUSTEN, JANE

Pride and Prejudice. Film: 40 min. TFC.
An M-G-M picture edited for classroom use. Presents the story of Elizabeth and Davey and their progress toward a true understanding of each other's character. Depicts nineteenth-century manners.

Pride and Prejudice. Transcription: 60 min.
"University Theatre."
Starring Angela Lansbury.

BACON, FRANCIS

The Advancement of Learning. Transcription: 30 min. "Invitation to Learning."
Lyman Bryson and guests discuss Bacon's philosophy.
Essays. Transcription: 30 min. "Invitation to Learning."

BARRIE, J. M.

The Admirable Crichton. Transcription: 30 min.
"Invitation to Learning."

Quincy Howe, Mildred Adams, and Edward Wagenknecht discuss the play as a gentle satire on "equalitarianism as opposed to common sense." Act I is discussed as an example of an excellent first act.

BENNETT, ARNOLD

Imperial Palace. Transcription: 60 min. "University Theatre."
Dramatization.

BEOWULF

Beowulf. Record: 10-inch. 2 sides. 78 rpm.
NCTE.

Extracts from *Beowulf*, read by Harry Morgan Ayres in Old English diction, with explanations.

BLAKE, WILLIAM

The Everlasting Gospel; Hear the Voice; Love's Secret. Record: 12-inch. 2 sides. 78 rpm.
Harvard Vocation.
Read by Robert Speaight.

BRONTË, CHARLOTTE

Jane Eyre. Film: 40 min. TFC.
A condensed version of the film made by Twentieth Century-Fox.

Jane Eyre. Transcription: 60 min. "University Theatre."
Dramatization starring Deborah Kerr;
James Hilton, commentator.

BROWNING, ELIZABETH B.

Sonnets from the Portuguese. Record: 10-inch. 2 sides. 78 rpm. Linguaphone.
Evelyn Hope reads selections; begins with a critical introduction.

Sonnets from the Portuguese (XIV, XXV, XLIII). Record: 12-inch. 78 rpm. Studidisc.

BUNYAN, JOHN

Pilgrim's Progress. Transcription: 30 min. "Invitation to Learning."
A discussion of the philosophy of *Pilgrim's Progress*.

BURNS, ROBERT

Portraits of Literature: Robert Burns. Transcription: 30 min. Califone.

A Red Red Rose. Record: 45 sec. 78 rpm.
Studidisc.

This famous love song effectively read by a Scotsman.

Romance of Robert Burns. Film: 15 min. TFC.

A fictionized story woven about episodes in the life of Robert Burns. Included are his trip to Edinburgh to visit wealthy patrons, his rough treatment at their hands, and his return to his native village. Uses quotations from his poetry.

BYRON, LORD

Childe Harold's Pilgrimage. Record: 5 min. 78 rpm. Studidisc.

Effective reading from Byron's famous poem.

The Prisoner of Chillon. Record: 10 min. 78 rpm.
Studidisc.

CARLYLE, THOMAS

On Heroes and Hero Worship. Transcription: 30 min. "Invitation to Learning."
A discussion of the impact of the work.

Letters and Speeches of Oliver Cromwell. Transcription: 30 min. "Invitation to Learning."
Discusses Carlyle as a historian. Letters and speeches of Cromwell sifted and organized by Carlyle give a picture of Oliver Cromwell the man and of the times.

CHAUCER, GEOFFREY

The Canterbury Tales. Transcription: 30 min.
"Invitation to Learning."

Lyman Bryson and guests discuss Chaucer, his place in literature, and the effect of *The Canterbury Tales*.

The Canterbury Tales. Record: 10-inch. 2 sides. 78 rpm. NCTE.

Reading by Harry M. Ayres. The first forty lines of "The Prologue" and part of "The Nun's Priest's Tale," with explanation of Chaucerian pronunciation on the reverse side.

The Canterbury Tales. Record: 12-inch. 2 sides. 78 rpm. Linguaphone.

"The Prologue" and "The Prioress' Tale," in Middle English, read by H. C. Wyld.

The Canterbury Tales; Debate of Body and Soul. Record: 12-inch. 2 sides. 78 rpm. Harvard Vocation.

F. N. Robinson reads selections from the *Debate of Body and Soul* and from "The Pardoner's Tale" in Middle English.

COLERIDGE, SAMUEL TAYLOR

The Rime of the Ancient Mariner. Records: 12-inch. 3 sides. 78 rpm. Studidisc.
Several voices are used with the narrator.

CONGREVE, WILLIAM

The Way of the World. Record: Part of one 12-inch. 78 rpm. Linguaphone.
Eighteenth-century English rendering.

CONRAD, JOSEPH

Heart of Darkness. Transcription: 60 min. "University Theatre."
Dramatization, starring Brian Aherne.

Portraits of Literature: Joseph Conrad. Transcription: 30 min. Califone.

Victory. Transcription: 30 min. "Invitation to Learning."

Axel Hoist, main character, is discussed as a man who deliberately chose to drift through the world. The desert island is discussed as the main symbol.

DEFOE, DANIEL

Moll Flanders. Transcription: 30 min. "Invitation to Learning."

A discussion of the work and its significance.

Robinson Crusoe. Transcription: 30 min. "Invitation to Learning."

Alfred Kazin, Louis Kronenberger, and Stephen Spender discuss the theme, the poetry, and the convincing detail.

DICKENS, CHARLES

Background for His Works. Film: 10 min. Black-and-white and color. Coronet.

Pictures Dickens' homes and costumes and means of travel in Dickens' day. Re-enacts passages from his stories and stresses his work as a social crusader for the welfare of children.

Biography. Film: 30 min. Hoffberg.

Shows Dickens' home and important places in England connected with his life.

Great Expectations. Film: 36 min. TFC.

A Universal Picture, edited for classroom use.

Great Expectations. Transcription: 60 min. "University Theatre."

Dramatization.

Portraits of Literature: Charles Dickens. Transcription: 30 min. Califone.

Tale of Two Cities. Film: 41 min. TFC.

An M-G-M picture, edited for classroom use. Includes the scenes of the French Revolution.

ELIOT, THOMAS STEARNS

Ash Wednesday Selections. Record: 12-inch. 2 sides. 78 rpm. Library of Congress.
Read by Eliot.

Criticism. Transcription: 30 min. "Invitation to Learning."

A discussion of T. S. Eliot's rank and achievement.

Gerontion; The Hollow Men. Record: 12-inch. 2 sides. 78 rpm. Harvard Vocarium.

T. S. Eliot reads the poems.

Murder in the Cathedral (Christmas Sermon). Record: 10-inch. 2 sides. 78 rpm. Linguaphone.

Read by Robert Speaight.

The Waste Land (Selections). Record: 12-inch. 2 sides. 78 rpm. Library of Congress.
Read by Eliot.

What the Thunder Said. Record: 12-inch. 2 sides. 78 rpm. Library of Congress.

Read by Eliot.

ENGLAND

Background of Literature. Film: 10 min. Coronet.

Scenes include historic spots of London, of the English countryside, and of the all-surrounding sea. They are accompanied by quotations from British authors who have been inspired by the landscape.

Eighteenth-Century England. Filmstrip: 51 frames. Life Filmstrips.

Presents a pictorial sketch of the age. Includes famous paintings of the coffee-houses and some literary figures. Based on Louis Kronenberger's essay in *Life* (September 13, 1948).

FIELDING, HENRY

Jonathan Wild. Transcription: 30 min. "University Theatre."

Dramatization.

Tom Jones. Transcription: 60 min. "University Theatre."

Dramatization, starring Tom Conway.

FLETCHER, JOHN GOULD

Clipper Ships. Record: 12-inch. 2 sides. 78 rpm. Library of Congress.

Read by the poet.

GALSWORTHY, JOHN

Justice. Transcription: 60 min. "University Theatre."
Dramatization.

Loyalties. Transcription: 30 min. "Invitation to Learning."
Discussion of the themes of class loyalty portrayed in the work.

The Patrician. Transcription: 60 min. "University Theatre."
Dramatization.

The Skin Game. Transcription: 60 min. "Theatre Guild."
Dramatization, starring Charles Laughton and Sir Cedric Hardwicke.

GRAY, THOMAS

Elegy Written in a Country Church Yard. Film: 15 min. Eastin.

Appropriate selections are recited against the background of the actual churchyard, Stoke Poges, in Buckinghamshire. Brief biographical sketch of the poet.

GREENE, GRAHAM

Brighton Rock. Transcription: 60 min. "University Theatre."
Dramatization.

England Made Me. Transcription: 60 min. "University Theatre."
Dramatization.

Ministry of Fear. Transcription: 60 min. "University Theatre."
Dramatization, starring Allan Mowbray.

HARDY, THOMAS

The Mayor of Casterbridge. Transcription: 60 min. "University Theatre."
Dramatization, starring Reginald Gardiner.

The Return of the Native. Transcription: 30 min. "Invitation to Learning."
A critical discussion of the work.

The Withered Arm. Transcription: 30 min. "University Theatre."
Dramatization.

HILTON, JAMES

Goodbye, Mr. Chips. Transcription: 60 min. "University Theatre."
Dramatization.

Lost Horizon. Transcription: 60 min. "University Theatre."
Dramatization.

HOPKINS, GERARD MANLEY

God's Grandeur; Binsey Poplars; Spring and Fall; Pied Beauty; Felix Randal; I Wake and Feel the Fall of Dark; Not Day; The Windhover. Record: 12-inch. 2 sides. 78 rpm. Harvard Vocation.
Read by Robert Speaight.

HUXLEY, THOMAS

After Many a Summer Dies the Swan. Transcription: 60 min. "University Theatre."
Dramatization, starring Alan Hale. Norman Cousins, commentator.

Brave New World. Transcription: 30 min. "Invitation to Learning."
Discusses the book as a philosophy of life in novel form.

ISHERWOOD, CHRISTOPHER

Prater Violet. Transcription: 60 min. "University Theatre."
Dramatization.

JOHNSON, SAMUEL

Portraits of Literature: Samuel Johnson. Transcription: 30 min. Califone.
Biography.

JOYCE, JAMES

Finnegans Wake. Transcription: 30 min. "Invitation to Learning."

Lyman Bryson and guests discuss Joyce's rejection of the Catholic faith and his search for a philosophy.

Finnegans Wake. Record: 12-inch. 2 sides. 78 rpm. Linguaphone.
The author reads his famous "Anna Livia Pluvabelle" episode.

Portrait of the Artist as a Young Man. Transcription: 60 min. "University Theatre."
Dramatization.

Ulysses. Transcription: 30 min. "Invitation to Learning."
Discusses Joyce's mastery of the stream-of-consciousness technique.

KEATS, JOHN

To Autumn; Ode to Melancholy; Ode to Psyche. Record: 12-inch. 2 sides. 78 rpm. Harvard

Vocarium.

Read by Robert Speaight.

Criticism. Transcription: 30 min. "Invitation to Learning."

Keats's life as the myth of what a poet ought to be. Also deals with the question of whether Keats was just a singer, or whether he had depth, philosophy, etc.

The Eve of St. Agnes. Record: 3 min. 78 rpm. Studidisc.

A condensed version of this romance; the voices of Angela, Porphyro, and Madeline are heard.

Keen, Filsful Gusts. Record: 1 min. 78 rpm. Studidisc.

Sensitive reading of the well-known poem.

Ode on a Grecian Urn. Record: 3 min. 78 rpm. Studidisc.

Ode to Autumn. Record: 2 min. 78 rpm. Studidisc.

KIPLING, RUDYARD

The Light That Failed. Film: 45 min. TFC.

A Paramount picture condensed for classroom use.

The Light That Failed. Transcription: 60 min. "University Theatre."

Dramatization.

Portraits of Literature: Rudyard Kipling. Transcription: 30 min. Califone.

LAWRENCE, D. H.

Sons and Lovers. Transcription: 60 min. "University Theatre."

Dramatization.

MAUGHAM, SOMERSET

Moon and Sixpence. Transcription: 30 min. "Invitation to Learning."

A discussion of the novel as the biography of a genius who sacrificed all for art's sake. The story is related to Greek tragedy. Demonic possession is suggested.

Of Human Bondage. Transcription: 60 min. "University Theatre."

Dramatization of the novel, with Clifton Fadiman as commentator.

MILL, J. S.

On Liberty. Transcription: 30 min. "Invitation to Learning."

Lyman Bryson and guests use the essay as a springboard for a discussion of the idea of liberty and the problem of how to maintain order in a complicated society.

MILLER, ALICE DUER

The White Cliffs of Dover. Record: 12-inch. 2 sides. 78 rpm. Linguaphone.

Lynn Fontanne gives a fine reading of Alice Miller's poem.

MILTON, JOHN

On His Having Arrived at the Age of Twenty-three. Record: 1 min. 78 rpm. Studidisc.

On Shakespeare. Record: 1 min. 78 rpm. Studidisc.

Effective reading of the sonnet.

Paradise Lost. Transcription: 30 min. "Invitation to Learning."

Chairman Donald Stauffer and David Daiches discuss the poem in its modern applications.

Samson Agonistes. Records: Part of two 10-inch. 78 rpm. Linguaphone.

Clifford Turner reads excerpts from Milton's famous poem.

MOORE, GEORGE

Hail and Farewell. Transcription: 30 min. "Invitation to Learning."

A discussion of Moore's autobiography as a history of the Irish literary movement and the Irish literary renaissance.

NEWMAN, JOHN HENRY

Apologia pro vita sua. Transcription: 30 min. "Invitation to Learning."

Lyman Bryson and clergymen discuss Newman's philosophy and his effect on the Catholic church.

PATER, WALTER

The Renaissance. Transcription: 30 min. "Invitation to Learning."

Is art for art's sake the highest form of wisdom? Discussion includes a comparison of the Epicurean philosophy and the Stoic.

POPE, ALEXANDER

Epistle to Robert Hardy. Record: Part of 12-inch. 78 rpm. Linguaphone.

Early-eighteenth-century English rendering.

Essay on Man. Transcription: 30 min. "Invitation to Learning."

Pope's philosophy, his style, and his satire.

The Rape of the Lock. Record: 5 min. 78 rpm. Studidisc.

A narrator reads parts of Pope's mock-heroic epic. Ariel speaks his own lines.

SCOTLAND

Background of Literature. Film: 20 min. Coronet.

This film is a "guided tour" through the rugged beauty of Scotland to interpret the immortal works of Burns, Scott, Carlyle, and Stevenson.

SCOTT, SIR WALTER

Heart of Midlothian. Transcription: 60 min. "University Theatre."

Dramatization, starring Maureen O'Sullivan.

Lady of the Lake: Background for Literature. Film: 20 min. Coronet.

This film gives visual meaning to the words of *The Lady of the Lake* by showing the actual background in Scotland which is used for the setting. The film also provides a brief background of the author's life.

Lady of the Lake. Filmstrip: 45 frames. Morthole.

Includes scenes of Loch Lomond, the Tressachs, and Stirling.

The Scott Country. Filmstrip: 46 frames. Morthole.

Walter Scott's homes in Edinburgh, Melrose, and Dryburgh abbeys, backgrounds of his works.

SHAKESPEARE, WILLIAM

Antony and Cleopatra. Transcription: 30 min. "Invitation to Learning."

England's Shakespeare. Film: 20 min. Museum of Modern Art.

Biography. A pictorial visit to Stratford-on-Avon.

Hamlet. Filmstrip: 62 frames. YAF.

A sequence based on stills from the Laurence Olivier screen version of the play. Includes the spirit scene, the play-within-the-play, the murder of Polonius, Ophelia's madness, the final scene.

Hamlet. Records: 12-inch. 4 sides. 78 rpm. Columbia.

Maurice Evans reads the soliloquies.

Hamlet. Records: 12-inch. 6 sides. 78 rpm. Victor.

Laurence Olivier reads the soliloquies.

Hamlet. Records: 12-inch. 4 sides. 78 rpm. Decca.

John Gielgud reads the soliloquies.

Henry V. Filmstrip: 42 frames. YAF.

This filmstrip is based on stills from the Laurence Olivier screen version of the play.

Henry V. Records: 32 min. 12-inch. 8 sides. 78 rpm. Victor.

Laurence Olivier.

Henry V. Record: 12-inch. 2 sides. 78 rpm. Linguaphone.

Henry V at Hanfleur—readings by Lewis Waller (one of two sides).

Introduction to Shakespeare (Biography). Filmstrip: 40 frames. YAF.

Scenes from his plays, reconstructions of London of Shakespeare's time, his contemporaries.

Julius Caesar. Film: 11 min. BIS.

Brutus is played by Felix Aylmer; Marc Antony, by Leo Genn.

Julius Caesar. Records: 90 min. 12-inch. 22 sides. 78 rpm. Columbia.

Orson Welles and the Mercury Theatre Company.

Macbeth. Film: 70 min. Willow.

Complete presentation of *Macbeth* by Amateur Cinema League.

Macbeth. Film: 16 min. BIS; Indiana AV.

Selected scenes with a British cast.

Macbeth. Filmstrip: 45 frames. YAF.

Based on the Orson Welles screen version of the play.

Macbeth. Records: 90 min. 12-inch. 18 sides. 78 rpm. Columbia.

Orson Welles plays *Macbeth* with the Mercury Theatre Company.

Macbeth. Records: 12-inch. 10 sides. 78 rpm. Victor.

Maurice Evans and Judith Anderson play selected scenes.

The Macbeth Country. Filmstrip: 58 frames. Morthole.

Includes scenes of Cawdor Castle, Inverness, Dunsinane, and Macduff's castle.

Master Will Shakespeare (Biography). Film: 10 min. TFC.

Depicts the early life of Shakespeare, his first theatrical experience, his first great historical drama, and his success.

Memories of Shakespeare (Biography). Film: 30 min. Hoffberg.

This film shows scenes from Shakespeare's life: his birthplace, the Globe Theatre, Memorial Theatre, his retirement at Stratford-on-Avon.

A Midsummer Night's Dream. Filmstrip: 53 frames. YAF.

Based on stills from the screen version of the play.

Merry Wives of Windsor. Records: 12-inch. 6 sides. 78 rpm. London Library.

Produced by the Shakespeare Memorial Theatre Festival Company, Stratford-on-Avon.

Othello. Film: 44 min. Eastin.

A condensed version useful for courses in English literature as well as in dramatic art.

Richard II. Records: 40 min. 12-inch. 10 sides. 78 rpm. Columbia.

Romeo and Juliet. Film: 39 min. TFC.

Condensed M-G-M production. Follows the love story from the first meeting through the final scene in the tomb.

Romeo and Juliet. Filmstrip: 62 frames. YAF.

Based on stills from the screen version of the play.

Shakespeare's Theatre. Filmstrip: 43 frames. YAF.

Shakespeare's Globe Theatre. Each of the eight basic parts of the theater is examined in detail.

Songs—An Album of Shakespearean Song. Records: 30 min. 10-inch. 6 sides. 78 rpm. Columbia.

1. "Under the Greenwood Tree" (*As You Like It*); "Where the Bee Sucks" (*The Tempest*); "Come Away Death" (*Twelfth Night*).
2. "It Was a Lover and His Lass" (*As You Like It*); "Blow, Blow, Thou Winter Wind" (*As You Like It*); "When Icicles Hang by the Wall" (*Love's Labour's Lost*).
3. "Take, O Take Those Lips Away" (*Measure for Measure*); "Sigh No More, Ladies" (*Much Ado about Nothing*); "When Daisies Pied and Violets Blue" (*Love's Labour's Lost*); "When That I Was and a Tiny Little Boy" (*Twelfth Night*).

Songs are sung by Mordecai Bauman, bari-

tone, accompanied by Ernest Victor Wolfe at the harpsichord.

The Tempest. Transcription: 30 min. "Invitation to Learning."

Chairman Mark Van Doren, John Mason Brown, and Frank Ernest Hill discuss the significance of *The Tempest*, its relationship to the masque so popular in 1605, and its principal character.

The Tempest. Records: 12-inch. 6 sides. 78 rpm. London Library.

Excerpts produced by the Shakespeare Memorial Theatre Festival Company, Stratford-on-Avon.

Twelfth Night. Records: 80 min. 12-inch. 20 sides. 78 rpm. Columbia.

Orson Welles and the Mercury Theatre Company.

SHELLEY, PERCY BYSSHE

Criticism. Transcription: 30 min. "Invitation to Learning."

Louis Untermeyer, John Kieran, and Mason Gross discuss Shelley, man and poet, and poetry as a literary form.

Ode to the West Wind. Record: 10-inch. 2 sides. 78 rpm. Linguaphone.

Read by L. E. Armstrong.

Ozymandias of Egypt. Record: Part of two 10-inch. 2 sides. 78 rpm. Linguaphone.

Reading by Clifford Turner.

STEVENSON, ROBERT LOUIS

Portraits of Literature: R. L. Stevenson. Transcription: 30 min. Califone.

SWIFT, JONATHAN

Gulliver's Travels. Transcription: 60 min. "University Theatre."

Dramatization, starring Henry Howell.

Gulliver's Travels. Transcription: 30 min. "Invitation to Learning."

Lyman Bryson, Bergan Evans, and Irwin Edman discuss the work as an adult book—a powerful satire on man, a complex, searing satire on society.

TENNYSON, ALFRED LORD

The Charge of the Light Brigade. Record. 12-inch. 78 rpm. Linguaphone.

Clifford Turner reads this famous poem.

Flower in the Crannied Wall. Record: Part of one record. 25 sec. 78 rpm. Studidisc.

Gareth and Lynette. Records. 20 min. 4 sides. 78 rpm. Studidisc.

A dramatization of *Gareth and Lynette*.

Land of Lyonesse. Film: 11 min. Eastin.

A film presenting excerpts from *Idylls of the King*, *The Brook*, *In Memoriam*, and *Crossing the Bar*. Appropriate scenes are shown, including ancient ruins, localities, and relics associated with the King Arthur legend, etc.

In Memoriam. Record: 10-inch. 2 sides. 78 rpm. Studidisc.

A condensed reading of Tennyson's elegy for Hallam.

Now Sleep the Crimson Petal. Record: Part of 10-inch records. 78 rpm. Linguaphone.

THACKERAY, WILLIAM M.

Henry Esmond, Esquire. Transcription: 60 min. "University Theatre."

Dramatization, starring Edmond O'Brien.

Vanity Fair. Transcription: 30 min. "Invitation to Learning."

A critical discussion.

WEBB, MARY

Precious Bane. Transcription: 60 min. "University Theatre."

Dramatization.

WELLS, H. G.

The History of Mr. Polly. Transcription: 60 min. "University Theatre."

Dramatization, starring Boris Karloff.

WILDE, OSCAR

The Happy Prince. Records: 12-inch. 4 sides. 78 rpm. Decca.

This touching fairy tale is adapted, directed, and narrated by Orson Welles. Cast includes Bing Crosby.

WORDSWORTH, WILLIAM

Ode on Intimations of Immortality from Recollections of Early Childhood. Record: 10 min. 78 rpm. Studidisc.

A beautiful reading of this famous ode.

Westminster Bridge. Record: Part of 10-inch. 78 rpm. Linguaphone.

Reading by Clifford Turner.

WORDSWORTH AND COLERIDGE

Lyrical Ballads. Transcription: 30 min. "Invitation to Learning."

Lyman Bryson, Theodore Spencer, and Stephen Spender discuss this effort of two young men to effect a new style in the poetry of the day. Some lines of the poems are read by Spender.

YEATS, WILLIAM BUTLER

In Memory of Eva Goore-Booth and Con Markie Wier; Coole Park, 1929; Sailing to Byzantium; Song from a Play; Vacillation III; Vacillation IV. Record: 12-inch. 2 sides. 78 rpm. Harvard Vocation.

Read by Robert Speaight.

RECORDED POETRY ANTHOLOGIES

Anthology of English Lyric Verse. Records: 30 min. 10-inch. 12 sides. 78 rpm. Victor.

Cornelia Otis Skinner reads lyrics by Addison, Blake, Browning, E. B. Browning, Byron, Drayton, Keats, Lyly, Masfield, Milton, Patmore, Christina Rossetti, Shakespeare, Shelley, Suckling, Tennyson, Wordsworth.

Appreciation of Poetry. Records: 36 min. 10-inch. 12 sides. 78 rpm. Columbia; NCTE.

Norman Corwin reads short poems selected by the National Council of Teachers of English. Among the British poets represented are Arnold, Blake, Browning, Burns, Byron, Coleridge, De la Mare, Hardy, Kipling, Lovelace, Masfield, Milton, Shelley, Tennyson.

Great Themes in Poetry. Records: 36 min. 10-inch. 12 sides. 78 rpm. Columbia; NCTE.

Basil Rathbone reads poems selected by the NCTE. British poets represented include Brooke, Browning, Clough, Henley, Herrick, Housman, Hunt, Keats, Marlowe, Shakespeare, Shelley, Tennyson, Waller, Wordsworth.

Lyric Poetry. Records: 12-inch. 12 sides. 78 rpm. London Library.

Short lyrics by Burns, Campion, De la Mare, Hardy, Herrick, Housman, Keats, Shakespeare, Wordsworth, Yeats. Recorded in Britain.

Lyrics. Records: 12-inch. 12 sides. 78 rpm. London Library.

Poems by Blake, Coleridge, De la Mare, Hardy, Hopkins, Housman, Keats, Morris, Peacock, Tennyson, and Wordsworth, read by English readers who include Poets C. Day Lewis and Dylan Thomas.

Narrative Poetry. Records: 12-inch. 12 sides. 78 rpm. London Library.

Includes numerous folk ballads and narrative

works by Browning, Burns, De la Mare, Goldsmith, Masfield, Morris, Scott, and Tennyson. Many in Scotch dialect.

Shakespearean Dramatic Poetry. Records: 12-

inch. 12 sides. 78 rpm. London Library.

Dramatic highlights from *Hamlet*, *Othello*, *Macbeth*, *The Tempest*, *A Midsummer Night's Dream*, and some of the historical plays.

DIRECTORY OF SOURCES

ALA: American Library Association, 50 East Huron Street, Chicago, 11.

Association of the Junior Leagues of America: Gloria Chandler Recordings, Inc., 422½ West Forty-sixth Street, New York 19.

Brandon Films, Inc., 1700 Broadway, New York 19.

BIS: British Information Services, 30 Rockefeller Plaza, New York 20.

Califone: Califone Corporation (Transcriptions), 1041 North Sycamore Avenue, Hollywood 38.

Castle Films Division, United World Films, 105 East One Hundred and Sixth Street, New York 29.

Columbia: Columbia Recording Corporation, 1473 Barnum Avenue, Bridgeport, Connecticut.

Coronet: Coronet Instructional Films, 65 East South Water Street, Chicago 1.

Curtis Publishing Company, Philadelphia 5.

Dartnell Corporation, 5660 Ravenswood Avenue, Chicago 40.

Decca: Decca Records, Inc., 50 West Fifty-seventh Street, New York 22.

Eastin: Eastin Pictures Company, Davenport, Iowa.

Federal Radio Education Committee, United States Office of Education, Washington 25, D.C.

FON: Films of the Nations, Inc., 55 West Forty-fifth Street, New York 19.

General Electric Company, 1 River Road, Schenectady 5, New York.

General Records Company, 1600 Broadway, New York 19.

Harvard Vocation: Harvard College Library, Cambridge, Massachusetts.

Hoffberg: Hoffberg Productions, Inc., 620 Ninth Avenue, New York 19.

IFB: International Film Bureau, Inc., 6 North Michigan Avenue, Chicago 2.

Indiana AV: Indiana University Audio-Visual Center, Bloomington, Indiana.

"Invitation to Learning." (Transcriptions available only from libraries under limited conditions.)

Library of Congress,

Library of Congress, Washington, D.C.

Library Films, Inc., 25 West Forty-fifth Street, New York 19.

Life Filmstrips, 9 Rockefeller Plaza, New York 20.

Linguaphone: Linguaphone Institute, 30 Rockefeller Plaza, New York 20.

London Library: London Library of Recorded English: American distributors, Britam Agencies, Inc., 245 Fifth Avenue, New York.

Mahnke: Carl F. Mahnke Productions, 215 East Third Street, Des Moines 9, Iowa.

MOT: March of Time Forum Edition, 369 Lexington Avenue, New York 17.

Morthole: E. L. Morthole, 2216 Greenwood Avenue, Evanston, Illinois.

Museum of Modern Art: Film Library, 11 West Fifty-third Street, New York 19.

National Broadcasting Company, 30 Rockefeller Plaza, New York 20.

NCTE: National Council of Teachers of English, 211 West Sixty-eighth Street, Chicago 21.

Nu-Art Films, Inc., 145 West Forty-fifth Street, New York 19.

Pocket Books, 1230 Avenue of the Americas, New York 22.

Radio Arts Guild, Wilmington, Illinois.

RKO Radio Pictures, 1270 Avenue of the Americas, New York 20.

"Screen Directors Guild." (Transcriptions available only from local libraries under limited conditions.)

Simmel-Meservey, 321 South Beverly Drive, Beverly Hills, California.

Smith: Fletcher Smith Studio, 1585 Broadway, New York 19.

Stanley Pictures, Box 1237, Hartford, Connecticut.

Stillfilm, Inc., 8443 Melrose Avenue, Hollywood 46, California.

Studidisc: Popular Science Publishing Co., Audio-Visual Division, 353 Fourth Avenue, New York 10.

SVE: Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11.

Teach-o-Disc: Teaching Aids Exchange, Box 1127, Modesto, California.

TFC: Teaching Film Custodians, Inc., 25 West Forty-third Street, New York 18.

"Theatre Guild." (Transcriptions available only from local libraries under limited conditions.)

"University Theatre." (Transcriptions available only from local libraries under limited conditions.)

Victor: Victor Division, RCA, Camden, New Jersey.

Willow: Willow Distributing Company, Inc., 13 East Thirty-seventh Street, New York 16.

World Broadcasting System, Inc., 711 Fifth Avenue, New York 20.

YAF: Young America Films, Inc., 18 East Forty-first Street, New York 17.

The Eye, the Ear, and the Misspelled Word

HELENE MAGARET¹

IN THE beginning was the word, and the word was spoken. However intriguing that fact may be to scholars of the ballad and the folk epic, on the surface it seems of small moment to the professor whose concern is with the written word. Yet the modern academic term "communication" acknowledges a basic relationship between speaking and writing, between hearing and reading. The word that was never spoken cannot be written down.

The human race began by listening; and, although the invention of the printing press and the consequent increase of literacy led to an ever widening preoccupation with the written word, for a long time the ear remained alert. Hence Shakespeare, who knew his audience well, dared to insert his dialogue sonnet in *Romeo and Juliet*. He would have ill comprehended a later age when even learned gentlemen found it advisable to examine the text before attending the theater. By that time reading had become, among the literate, an almost universal habit. It was customary to assume that young men entering the university were already familiar with the printed word, not as it appeared on tavern signs and in local journals, but as it appeared in the essays of Bacon and Addison, in the novels of Fielding and Smollett; and until comparatively recent times the average student's reading vocabulary far exceeded that which he was able to use in his daily speech. Words thus frequently seen invoked visual rather than auditory

images, so that a misspelling, easily recognized by the look of the word, would send the student scurrying to his lexicon. But times change, and what appears to be a forward motion is sometimes a retreat. Well may we lament

how are our brains beguil'd
Which laboring for invention bear amiss
The second burthen of a former child!

We have again become listeners. The tired businessman attends the talkie, the housewife watches television, and the child who once escaped the boredom of arithmetic by delving into the adventures of Huckleberry Finn now turns the small black switch and listens to a voice. Twenty years hence he will still be listening, like one of the great Saxon chiefs tuning in the latest scoop. Let no one be fooled by the apparent erudition of the college freshman, for all his knowledge of Darcy and Heathcliffe and David Copperfield derives from the cinema. There was more truth than humor in a recent *New York Times* cartoon where the president of a women's club introduces a guest speaker with the words: "All of you, I'm sure, have seen the movie version of this great novel—and now it gives me great pleasure to introduce Miss Eloise Haddock, who has read the book."

Teachers of literature have yet to discover whether in the future the written word will be able to compete with the spoken word. Teachers of composition have yet to learn whether students who

¹ Marymount College, Tarrytown, N.Y.

do not read can be taught to write. Can one who only listens be expected to grasp the architectural relationship suggested by a conjunctive adverb or the subtlety of a mood for contingent action? Difficult as these problems are, they have at least been recognized and discussed.

On the other hand, the problem of orthography seems to have been neglected, as something either too elementary or too trivial to command the attention of the college instructor. Perhaps neglect is the best solution, and the professor may be right who blandly told his class that it doesn't matter how one spells so long as one spells differently. Nevertheless, without common, recognizable symbols communication breaks down. For instance, no difficulty is encountered when one reads in a student paper that "the golden oriels were singing," although the visual imagination may suffer momentary confusion; but when that same student passes under a "beautiful oriel," the reader can only guess whether the reference is to a window or a bird. Likewise, who can ascertain whether the gangster who manifests "braseness" is base or brazen?

It is significant that in both the above cases the misspellings were caused by inaccurate auditory images. In the first instance, the word was mispronounced. In the second, the syllables were slurred. The instructor may correct the spelling of such words a thousand times, but the average student will continue to misspell them until he has corrected his pronunciation; and just here is where the teaching of the spoken and that of the written word converge. Some teachers of speech might well be persuaded to assume part of the burden of orthography. Only in speech class will the college freshman learn to drop the *d* from *tragedy* and to distinguish between *Satan* and *satin*. Only

there will he learn that even the obscure vowels of unaccented syllables are not always identical in sound. Then perhaps he will begin to write *definite* instead of *definate*.

The orthography of the English language is, at best, difficult, but slovenly speech makes matters worse. Yet college handbooks give but passing notice to enunciation, while they still emphasize the arbitrary rules that our grandfathers were once required to know. The 1944 edition of Woolley and Scott has only this to say: "The bad speller usually does not *see* words correctly; his mental photograph of them is blurred or wrong. Also he often does not *hear* and *pronounce* the words correctly; he omits, adds or transposes letters, and he confuses one word with another" (p. 284). Two brief lists of words follow by way of illustration, and thereafter the editors concern themselves with the familiar seventeen rules for spelling. The third edition of *The Century Collegiate Handbook* devotes less than two pages to pronunciation and eight to arbitrary rules. More interesting still is the *Scribner Handbook of English* (second edition), which warns against the attempt to correct spelling by a "conscious distortion of pronunciation." That advice is reinforced by the following footnote (p. 320):

"I was surprised to notice how few cases of uncertainty as to the spelling were based on mispronunciations. Uncertainty as to the meaning of a word leads to far more uncertainties of spelling than does the uncertainty as to the correct pronunciation." "Linguistic Cowardice and Verbal Timidities," *English Journal* (College Edition) XXV (September, 1936), p. 577. Professor J. M. Steadman.

Extensive investigation over a period of time would be necessary either to substantiate or to disprove the above assertion. Surely no one would recommend a "conscious distortion of pronunciation,"

although a carelessness of speech which tends to mute vowels and slur unaccented syllables may in time cause permanent changes in the language.

It would be unreasonable to make any generalization from the following lists, since the words were misspelled by a single student. They are submitted, however, in the hope that even one case may be of contributory value. Although to some readers the groupings may appear

arbitrary or may seem to overlap, even a faulty classification should suggest a partial truth. Contrary to Professor Steadman's findings, 55 of the misspellings (Group A) apparently resulted from mispronunciation. Of the remaining 64, 13 (Group B) were occasioned by ignorance of rules and 8 (Group C) by ignorance of derivations; 4 (Group D) are illiterate forms, and 39 (Group E) are phonetic spellings which could have been avoided only by correct visual images.

GROUP A			
accomidate	impertenantly	nontheless	batallions
angrily	insidently (<i>for</i> incidentally)	noticable	carraige
apothacary	insodently (<i>for</i> insolently)	plattons (<i>for</i> platoons)	chizeled
braseness	intelgent	ridance	colonade
camillias	inveloped	shinny (<i>for</i> shiny)	committie
candelight	malatto (<i>for</i> mulatto)	shreik	compatable
choosen	Massechussets	seige	courtious
courtesy (<i>for</i> curtsy)	mercilously (<i>for</i> mercilessly)	subtily	debree
crecendo	neglence	truely	delicacies
croquettish	numerous	wideyed	disguize
decisevely	oriels (<i>for</i> orioles)		doornob
delapidated	parellel	GROUP C	embrased
delerious	partical	collegues	extreemly
devistation	pierretted (<i>for</i> pirouetted)	consiliation	gleemingly
dispair	pickininny	evesdropping	grosely
dispicable	potient (<i>for</i> potion)	harpiscord	inheirited
dispized	predure (<i>for</i> prie-dieu)	polititian	influencial
distain	privelege	rendevous	intricutly
drempt	repremanded	symetrical	jirked
eireness	ruffan (<i>for</i> ruffian)	wolly (<i>for</i> woolly)	magestic
elegible	tangeable		marraige
embroidry	vacinity (<i>for</i> vicinity)	GROUP D	mocassins
excersion (<i>for</i> excursion)	villanous	baruster (<i>for</i> banister)	morsal
excoring (<i>for</i> escorting)	warf (<i>for</i> wharf)	destroyal	munified
existance	whiporwills	rhythmatic	nausius
explanation		tredded	otherwise
facitiously (<i>for</i> facetiously)	GROUP B		Pennsylvanion
fastinating	allie (<i>for</i> ally)	GROUP E	parliment
foolheartly	cieling	antisipated	persuit
icicycles	jolity	apauled	rizen
		bayonnet	spontaneous
		beseached	substancial
			supervize
			syrum
			worts (<i>for</i> warts)

If the student who committed the above offenses resembles her classmates, she has spent far more time in the movies and at the radio than she has over a book; and her habits are not likely to change. Yet her ear still remains untrained and her speech must be as slovenly as her spelling. In view of these facts, are not members of the speech department particularly fitted to correct her errors in spelling at the same time that they are correcting her errors in speech? Let the instructor, for instance, assign a short talk to be written down but delivered without notes. While the student addresses the class, the instructor may follow with the manuscript. Then, whenever faulty pronunciation concurs with

faulty spelling, the two can be corrected together. The whole class should benefit by such a demonstration.

The English department would not thereby be relieved of its present responsibility, for the obligation of correcting orthography belongs to every department which demands term papers and essays. Nevertheless, the speech instructor is in a position to render unique service—one which the rest of us cannot provide. As America becomes more and more a nation of listeners, English teachers may wisely remember that at best the written word is only a symbol of that which is spoken and that the study of literature can never be divorced from the study of speech.

Facing the Problem in Upperclass English

HAZEL ALLISON STEVENSON¹

THE half-conscious sense of guilt characteristic of English teachers stems from a problem nation wide, continuous, and constant, affecting all education from the earlier grades up to the Ph.D. itself: The average student cannot write good simple English. This is the skeleton in the closet, this is the dark corner from which we in English avert our eyes as we mutter faint excuses to our colleagues in other departments.

The excuses are various and many of them valid. (1) Higher institutions of learning frequently inherit a bad situation from the lower schools, where students sometimes pass on an average grade that glosses over elementary faults. (2) Work on the lower levels is not taught to any great extent in freshman composition, which is presumed to teach

college English. (3) Even where the English instructor holds his students to accuracy, those who pass with *D* or perhaps *C* in June tend by September to fall back to a lower rating. Slowly and painfully they may produce an adequate theme once or twice a week; but, if they revert for the other five days to their usual slipshod fashion of expression, they fail to achieve a habit of careful writing. (4) Again, there are fairly conscientious students who do not realize that knowledge is only the first step toward good habit in writing. They would not expect to memorize all the rules for bridge and sit down immediately to play a rapid game. Yet, "I studied all those words; I don't see why I misspelled them," they say, not realizing the necessity for application of knowledge, for continual practice. (5) Usually, however, the attitude of the

¹ Florida State University.

student himself toward exactness, an attitude sometimes fostered by a certain type of instructor, prevents good usage. "We shall have secretaries to do our work," they cry with cheerful optimism. It is not necessarily the ignorant, not merely the careless and the nonchalant, but the better students, even English majors, even students interested in writing, who with the loftiness of Pegasus consider anything so pedestrian as correctness of detail to be entirely dissociated from effective expression.

Up through freshman composition the instructor may to an extent exorcise his guilt-complex by some sort of activity against the general foe. What is the part to be played by those responsible for upperclassmen? A deeper burying of the head in the sand? The aggrieved defense that it is not their job? Admitted frustration and defeat?

Recently an increasing number of schools are trying the experiment of "Junior English." The following account notes in the case of one institution the trial and error, the shifts in method, coincident upon seven years of remedial English for upperclassmen.

In 1943 the Faculty Senate of Florida State University, at the end of an eager campaign for strengthening the university at every point, converted into working phraseology the conventional statement in the catalogue that one of the requirements for graduation was the student's demonstrated ability to use English adequately as a tool subject throughout his four years. This ability, they voted, was now to be checked and double-checked: (1) students at the beginning of their junior year were to pass an examination indicating maintenance of good writing habits; (2) instructors were to require papers clear and accurate in form. De-

ficiencies indicated by either method should result in remedial work for the student. A committee was to administer the provisions of the new legislation.

The interrelations in this system as it developed are perhaps unique. The overall committee, its members appointed from the various undergraduate schools, is responsible to the Council of Academic Deans. The actual work of instruction is under the head of the English department. Connections are maintained by a professor in the English department who serves both as chairman of the policy-making committee and as director of the work in the English Clinic.

The first consideration before the new committee, the examination, involved questions of procedure, exemptions, and content. The first problem was easily and permanently solved: the director of the Testing Bureau was asked to administer the examination. It was decided to permit no exemptions, since transfer students are in doubtful case and "superior" writers may exhibit originality and excellence of style but sometimes a disdain for certain rather rudimentary skills.

The content of the examination has been subject to continual change. A standard English test in general use nationally was soon replaced by one of our own manufacture. That too has been improved from time to time. A change now in the making should furnish an interesting correlation between incoming freshmen and students with two years of college behind them. At the suggestion of the chairman of Freshman English a committee from that group and from the Junior English staff have combined on an examination to be used both as Freshman Placement Test and as Junior English Examination, with higher standards required of juniors. The accumulation of

statistics on the individual student, as he passes from freshman to upperclassman, should be useful.

Another development concerns the evaluation of the student's performance in the examination. Originally he passed or failed on one general grade. As hitherto in most of his English education, any special weakness was lost sight of in this average. A notoriously bad speller, let us say, if he has any other ability in writing, is thus left free to continue his way through life offending the eyes of the literate.

As now handled, the final score is broken down into grades on grammatical usage, spelling, punctuation, and general writing. If the student fails in one field, he works only in that field; if in several, he disposes of them at the rate of two a semester.

The method of checking inadequate English by examination does not possess the potentialities of the second method, faculty participation. Any instructor may refer to the clinic students who present to him unsatisfactory writing. Such faculty co-operation is essential if an institution is to graduate students who observe at least the bare decencies of writing. The Freshman English instructor can take the uncaring student only so far in the allotted time. It remains for others to keep such a student in the ways of acceptable expression until his writing habits are permanently formed.

One of the weaknesses in this second method of checking was eventually eliminated. Frequently busy faculty members, intent on finishing a set of papers by a deadline, do not stop to write a note consigning to the English Clinic a prospective patron. The registrar now sends out to the faculty at intervals cards listing the various areas covered by remedial classes. At no great expenditure

of time the instructor inserts the name of the deficient student, checks one or all of the listed subjects, and returns the card to the registrar. If an upperclassman, the student is placed in the clinic; if a freshman, he is referred to the chairman of Freshman Composition, and the report becomes part of his record.

A program which holds students to good standards of writing at all times should have a stimulating effect upon the student body—should, indeed, raise the level of composition over an entire campus.

While an adequate checking system gradually evolved, classroom work was also changing, particularly in the way of concentration, compression of essential materials. Where in their earlier years students might not have been unsympathetic with easygoing methods, as demanding less in the way of hard work, might even have welcomed the leisurely and urbane pace possible to a cultural course in composition, they may well be impatient, in these noncredit courses, with any matter which does not push them rapidly forward. The instructors feel the pressure of covering ground quickly yet thoroughly. The consequence is a quickening of tempo, accent on a few points sharply made and clinched by adequate drill, and frequent return until something like habitual good usage is attained.

The tendency has been, then, toward the "stripped" course, dealing only with fundamentals. While the range of materials may seem narrow, standards of achievement within that range are high. No student passes because he has a flair for self-expression, regardless of accuracy.

So far as is at all possible the accent in classwork is upon logic. In "Punctuation," for instance, rules are not "memo-

rized," though the student may eventually find himself in possession of many rules of his own manufacture. The course centers around a simple principle which may be summed up in the one word "separation"; "punctuation exists to separate those parts which are not closely connected in meaning." This principle is treated in two divisions: end punctuation, the separation of independent thoughts, covering the comma fault, the period fault, and the compound sentence; and punctuation within the sentence, where nearly all rules fall within the principle of cutting off the parenthetical, that which is not closely connected in meaning—the independents, the loose modifiers. The student is asked only to *listen* as he writes, making constant application of this single principle. No text is used in this course except a pamphlet providing hundreds of sentences for punctuation.

The course in "Grammatical Usage" has been cut down to five lessons. Gradually we have discarded more and more of those points dear to instructors but perhaps not absolutely essential for ordinary speech and writing in this age of increasing slovenliness. Formal grammar has been carefully avoided. No text is used beyond a small syllabus prepared by the staff.

In "Writing" the main stress is laid on organization of material. The student is expected to think his way through short papers, with proper division, arrangement, connectives. Plain, adequate sentences satisfy requirements; originality and style are side issues. No text is used, though the student becomes familiar with simple models.

In "Spelling" only is there a relatively full treatment of material. There is no question of "review"; most students, uninstructed in this subject since childhood,

have no conception of self-improvement beyond memorizing—the latter an apparently hopeless task.

Since no adequate text seemed available, it was necessary to produce a "self-help" speller, emphasizing reason and care rather than memory and providing a definite method of study. Rules are avoided as far as possible. Many can easily be dispensed with, since they embody common-sense principles of pronunciation. Where there is a gain in generalizing about groups of words, the resultant "rules" are simplified.

The first step in "Spelling" is to encourage the student to handle words thoughtfully; the second, to convince him that here habit is more important than knowledge. The formation of good habits, involving for these students the correction of previous errors, is a slow process; as Mark Twain says, a habit is not to be flung out of the window but coaxed downstairs a step at a time.

The final aim in the course is to provide the poor speller not only with a small list of words in frequent use but with a method for continuing development, throughout a lifetime if necessary—a method which can make him, if he wills it sufficiently, an apparently good speller.

With the exception of grammatical usage, courses run half a semester, two hours a week. Regular work is supplemented by many individual conferences; there are students who seem unable to take instruction in large groups. Periods are also set aside for the occasional reports of students qualified to work independently.

While there are many "repeaters," the attitude of the students in general is remarkably good. Most of them cheerfully admit they know they need this addi-

tional training. Some are even grateful—after they have completed the work—for the new assurance which is theirs.

Allied to the matter of good classwork are adequate physical arrangements for that work. Originally activities centered around one desk in an English conference room, where the constant flow of students in and out constituted a general nuisance to other occupants. Now, in addition to the classroom used only for the clinic, the staff has a large office, with sufficient space for faculty desks and conference tables. Adjoining is a small room adequate for storage materials.

This office is a spot of considerable activity. Several conferences are usually in progress; boys in opposite parts of the room are writing papers. A student assistant may be checking the last IBM list of juniors for those who failed to take the examination. Another is adding class grades to the card catalogue, where is kept a full record of each member of the clinic. Usually a typist is preparing one of the many reports: lists of students who have recently completed the work, comments to a departmental head on the progress and attitudes of his students, formal reports to administrative officers.

At the center of this activity is the teaching staff, changing with the changes it creates. During the first year of the system one member of the English department gave weekly to the clinic what was supposed to be a few hours' time. The illusion as to the scope of the task ahead was quickly and painfully dispelled, only to be followed by another, that any instructor with an odd hour or two free could take part in this specialized work. By the time the group had built up to seven members with assorted hours and interests the need was established for a permanent staff. The present members apply themselves with something like

missionary zeal to their students, as though intent on saving brands from the burning. They have been welded into a homogeneous group by frequent staff meetings, where recitations are carefully planned, where departmental policies are formed, where friendly criticism is common, where a graduate assistant feels free steadfastly to present his point of view against that of a senior professor.

It is not to be implied that all is rosy within the Junior English program. At times problems strike upon us from within the system and criticisms beat upon us from without. The most frequent complaint—perhaps not so much critical as puzzled—is directed against the number of upperclassmen involved.

We are not embarrassed at the admittedly large number of students in Junior English. We do not feel we are lowering the standards of the institution in thus facing the full scope of the problem instead of ignoring it.

Rather than limit the help given, we plan, as we look to the future, to expand our services toward assisting those who come voluntarily seeking improvement. There have always been a small number of students attending remedial classes of their own accord. A few insist on remaining in class after having reached the minimum standard required. Some bring in friends who have passed the examination but feel they are missing something which might be of value to them. A student having difficulty with foreign languages asks for instruction in formal grammar. An occasional pre-law student realizes he is nearing the time when he must be able to express himself precisely, to know the effect upon a legal document of even a misplaced comma.

These, however, are but the few. There should be a Service Center, conveniently located, a rather comfortable spot, de-

signed to attract the passing student for a few minutes or an hour, a place for securing information ranging from fine points in letters of application up to the organization and presentation of formal talks and reports. Even graduate students who have transferred with deficiencies in English need help on a lower level than is provided in the composition course for graduate students.

While the staff is not yet large enough to instigate an active advertising campaign, it is pushing toward an expansion of what may be called Service English. Gradually a center could be built up which would furnish to any student not only what he failed to gain in earlier English classes but also much he has grown to desire in his more mature college years.

A more urgent demand for assistance presents a problem not yet fully solved. There are students weak in spelling because they were tongue-tied or had other speech difficulties in early youth; those whose sight is so poor they have never really seen words sharply; those who are tone-deaf and have not heard words as the rest of us pronounce them; spastic students, who have difficulty in the actual formation of letters; students from non-English-speaking homes; those who are abnormal not just physically but

emotionally. All such cases, beyond the experience of the average English teacher, call for the addition of expert help in the department.

We are learning more and more to make use of and co-operate with all the facilities existing upon the campus: the co-ordinator of Counseling and Guidance and the students' counselors; the Personnel Office; those in charge of the interne program, of student absences and withdrawals; the Speech and Hearing Clinics and other aids from Psychology and Psychiatry.

To many this remedial work may seem dull and uninteresting. It deals with students who are often bewildered and discouraged, students who have long felt that the easy assurance of the unashamed writer is not for them, who have looked with uncertainty and even fear toward any phase of the existence ahead which may call for communication through the medium of writing. Yet there are compensations for the instructor: not the keen pleasure of seeing a graduate student catch his first intoxicating glimpse of the joys of research but nevertheless a definite satisfaction for each student who faces the future with a growing sense of confidence, free from his ancient fear of self-expression through the written word.

The Nation's Wager

Each time a student is deferred he isn't deferred because we like the way he cuts his hair, or because he has a sunny disposition, or because he is a good football prospect. He is deferred because his record seems to justify the Nation making a wager on him—a wager that he will prove more valuable to his country after he completes his education than were he not to complete it.—GENERAL HERSHEY to students at Montana State University.

Round Table

THE NEW SCHOLASTICISM? A REPLY TO KENNETH NEILL CAMERON

I suppose one should not try to answer reviewers. But Mr. Cameron's violent attack on my and Austin Warren's *Theory of Literature* in the last number of *College English* is not a formal review.¹ Furthermore, it seems to me far to transgress the limits of misinterpretation and distortion allowable even to a necessarily hasty reviewer.

I cannot analyze in detail his prefatory chronicle of what, to him, is the campaign against scholarship. It lumps together E. E. Stoll (supposed to have officially "launched" it in 1927), Norman Foerster, and the New Critics. Cameron ignores the obvious fact that Mr. Stoll's position is an extreme historical relativism construing the meaning of a work of art only in terms of the conventions comprehensible to an audience contemporary with the writer; nor does he recognize that Mr. Stoll has rejected the "symbolist" interpretation of Shakespeare and Coleridge offered by the New Critics.

As for Mr. Foerster, his views are totally misrepresented when he is said to ask for the study of literature "essentially in and of itself." Every reader of the New Humanists knows that they want to judge literature by moral, not aesthetic, standards. Nor is any hint given that the New Critics disapproved of the New Humanists, though some of them (Allen Tate, R. P. Blackmur, Ivor Winters) even contributed to Grattan's *Critique of Humanism*. Such a "history" surely serves only to blur distinctions in order to assign Mr. Warren and me "guilt by association" with all the types of literary students whom Mr. Cameron happens to dislike.

¹ Kenneth Neill Cameron, "The New Scholasticism," *College English*, May, 1951, pp. 432-38.

The actual description of our book is a parody: indeed, *Theory of Literature* says nearly the direct opposite of what Mr. Cameron describes it as saying. Not rejecting "the linking of literature with life or society," it, on the contrary, devotes a whole chapter to the relations between literature and society, carefully surveying and weighing the value of the different methods, and expressly asserts that "a large majority of questions raised by literary study are, at least ultimately or by implication, social questions" (p. 89).

We do not attack "the intrusion of scholarship into criticism." On the contrary, throughout the book—and this is one of its main points which one would suppose could not be missed—the argument urges the combination of scholarship and criticism, of critical scholarship and scholarly criticism (e.g., pp. 36-37). Nor do we attack "the use of psychological analysis": a whole chapter shows an intense interest in the use of psychology in literature, while denying that psychological analysis alone can solve problems of aesthetic evaluation.

The paragraph on page 435 citing quotations and page references gives a totally false impression of our book as a whole and, at times, even misinterprets the very passages cited. For example, we do not say that "authors, a special species, defy psychological analysis," but, on the contrary, offer many examples and methods of psychological analysis. On page 29 (not 49) we say that "literary scholarship seems to exclude criticism," but if Mr. Cameron had quoted the context everybody would understand that the stress is on *seems*: "literary scholarship" in its usual connotation we find unfortunate and false. Mr. Warren, a practicing critic, contributed a whole chapter on the theory of criticism to the symposium *Literary Scholarship* (1941). As Mr. Cameron himself

mentions this book, he can hardly believe that we would exclude criticism from scholarship. Equally untrue is his assertion that we consider the relation between literature and the other arts as purely "formalistic": on the contrary, many examples of social, thematic, and other relationships are examined (e.g., pp. 124, 128, etc.); and Shakespeare is *not*, as Mr. Cameron says, pronounced to be "Baroque": on the contrary, Walzel's theory and application of the term are criticized severely (pp. 132-33). Mr. Cameron might have seen the much fuller discussion, "The Concept of Baroque in Literary Scholarship," in the *Journal of Aesthetics and Art Criticism*, December, 1946.

It is also false to say that we "cast forth Hume and Gibbon"; we merely state—what even Mr. Cameron will not deny—that they do not belong to "imaginative literature" and that "Hume cannot be judged except as a philosopher, Gibbon except as a historian" (p. 10). The argument there is directed against the illicit "formalism" and aestheticism of those who would judge these authors purely on "literary" grounds of style and composition.

Mr. Cameron describes the second part of our book with equal inaccuracy: the insinuation that our norms "dissolve back into taste and imply a relativistic subjectivism" seems strange in view of our lengthy arguments directed against relativism (pp. 34, 104, 121, 152, 259-60), nor can Mr. Cameron produce anything (on p. 25 or elsewhere) to prove that we doubt the "existence of objective reality." The discussion of truth on that page he has not, I suspect, understood.

It seems quite unnecessary to answer the "charge" that we have not mentioned this or that book when we have mentioned so many and were under no obligation to mention more. Nor do we need to show "feeling" for specific works of literature in a book on theory. Our other writings obviously refute the imputations of bibliographical ignorance and lack of sensibility.

In his last paragraphs Mr. Cameron is

found preaching a collaboration between criticism and scholarship, between the study of past and present literature, as though our book had attacked such desiderata. Yet surely it was exactly these desiderata which we were bent on recommending. It is indeed strange that Mr. Cameron thought it necessary to distort the purport of a book which, if we can believe his own professions, he should have warmly welcomed.

RENÉ WELLEK

YALE UNIVERSITY

THE NEW SCHOLASTICISM: A REPLY TO RENÉ WELLEK

One of the central arguments of my article "The New Scholasticism" was that *Theory of Literature*, once one hacked through its metaphysical underbrush and sifted out its qualifications of qualifications, was found to advocate a theory similar to that of the New Critics. This, it seems to me, is the basic point at issue.

Mr. Welles's first objection is to my summary of the "campaign against scholarship." This campaign is, of course, no invention of mine, as one might gather from Mr. Welles's second paragraph. It was recognized in the thirties by Edwin Greenlaw and Howard Mumford Jones, as I indicated, and in recent years has become a matter of major concern. Mr. Welles complains that I did not emphasize the differences between the antischolarship critics. In so far as the effect of their theories on scholarship is concerned, however, the important thing is not what premises these critics differed on but what premises they agreed on. And it was on these latter that I placed the emphasis because I was dealing specifically with this problem.

In regard to Foerster I must quote from my article. I gave his views, in part, as follows: "Literature must be studied essentially in and of itself. Scholars should apply their vaunted industry to the search for those constants in literature and literary theory in which reside the standards that

defy the varying provincialisms of the age of history." Mr. Wellek takes "in and of itself" to mean an aesthetic approach. But the second sentence clearly shows that it cannot mean any such thing. It means simply that Foerster, in my opinion, advocates studying literature in isolation from life. He relates it to abstract "constants," metaphysical and moral "constants." There is no misrepresentation here.

I do not place Wellek and Warren with the New Critics because I "happen to dislike" the New Critics. I place them there because that is where they belong. Not, again, that there is agreement on all premises but that there is a fundamental agreement and the end result for scholarship and teaching is about the same. It is true, however, that the authors of *Theory of Literature* seem coy about the "association." For instance, after a typically New Critic attack on "background" studies (p. 139), they continue: "In recent years a healthy reaction has taken place which recognizes that the study of literature should, first and foremost, concentrate on the actual works of art themselves. The old methods of classical rhetoric, poetics, or metrics are and must be reviewed and restated in modern terms." They then list as exemplifying this "healthy reaction" the French "*explication de textes*" school, the Russian formalists, I. A. Richards and his followers in England, and conclude: "Also in this country a group of critics have made a study of the work of art the center of their interest." The "group" is not named as are its foreign counterparts. A footnote refers only to "Bibliography, Section IV." The only American critics given major listing in "Bibliography, Section IV" are Cleanth Brooks, John Crowe Ransom, and Allen Tate. Why the reticence on the "healthy reaction" in America? In the final chapter we are told that the scholarship of Europe is now effete and that "leadership has passed to the United States" where fortunately "there is a native, independent critical movement beginning to make itself academically felt." Surely a movement

which is about to regenerate the scholarship of the world deserves specific treatment, perhaps, indeed, a whole chapter to itself. But this is all that we learn about it.

It is not possible, within the scope of a brief reply, to deal in detail with all the objections raised by Mr. Wellek. Most of these, however, revolve around one argument, namely, that he and Mr. Warren do comment upon other than formalistic techniques. This is true. They comment upon them at length. But such comments are almost invariably qualified to a point of asphyxiation. For instance, they do state that "a large majority of questions raised by literary study are, at least ultimately and by implication, social questions." But the "ultimately" becomes so remote and the "implication" so attenuated as to render the statement almost meaningless. Society is in one compartment, literature is in another, and there is—as the authors are so fond of saying—no "causal" relationship of any significance between them (pp. 4-5, 66, 105). And so, too, with biographical and psychological studies. To me these chapters reveal no sense whatsoever of the writer as a living being in a social order but only of unattached works of literature, cold like mutton on the slab, ready for the knife of the dissector.

Or, to take another aspect of the same problem, one might ask why, if the authors are so enthusiastic about biographical and social studies, none of these studies is selected for appreciative analysis? Why, on the other hand, are studies of style and form constantly so selected (rising to a crescendo at the feat of Maurice Grammont, who has "classified all French consonants and vowels and studied their expressive effects in different poets")? Further, why do the authors violate their love for scholarly studies by cavalierly dismissing almost all British, European, and American scholarship (pp. 285-90)? Are there no great biographies, no important social or psychological studies, no criticism here?

Mr. Wellek objects to my considering

their standards relativistic. But the authors themselves seem uneasy on the point. They protest too much. Their evaluative structure of "intersubjective" "norms," they admit (p. 157) "is growing and changing and will remain, in some sense, always incompletely and imperfectly realized." And they hasten to add: "But this dynamic concept does not mean mere subjectivism and relativism." Doesn't it? What could be more subjective or relativistic than "intersubjective" and "changing" "norms"? And if "intersubjective" does not rest ultimately upon "taste," what does it rest upon?

Gibbon and Hume are excluded not only from "imaginative literature" but from all literature. "Must we not conclude," the authors write (p. 122), in discussing the general problem underlying this question, "that 'philosophical truth' as such has no artistic value just as we argued that psychological or social truth has no artistic value?" Where does this neat compartmentalization leave Gibbon and Hume? In fact, where does it leave all noncreative prose? It is, indeed, "difficult," as the authors complain (p. 265), "to isolate the aesthetic structure of a literary work." And if one succeeds, what then? "Literary theory has not yet developed methods enabling us to describe a work of art purely as a system of signs." Perhaps, indeed, one could ultimately reduce it to a series of equations.

My original interpretation of *Theory of Literature* still appears to me to be valid and so also do most of the particulars which I cited. Mr. Wellek, however, is certainly justified in taking exception to two of these particulars. The phrase "Shakespeare is 'Baroque'" could, it is true, be taken as implying that Wellek and Warren advocated this precise formulation. I did not intend it in this literal sense, as I think the total context and my page references ("pp. 132-35") indicate, but as representative of their formalistic treatment of the relation of literature to the arts. "Scholarship"—i.e. the 'old' not the 'new' scholarship—"I wrote, 'seems' to 'exclude criticism.'" Mr. Wellek

takes this to mean that I am here asserting that he and Warren advocate excluding criticism from scholarship. What I say, however, is that they believe that scholarship as previously and currently practiced—the "old"—does actually exclude criticism. That they do, in fact, believe this is clear from their summary dismissal of existing scholarship (pp. 285-90) already referred to. But the material on page 29, as Mr. Wellek correctly states, does not deal with this aspect of the problem but is a semantic discussion of terms and will not, of itself, support my contention.

In his conclusion Mr. Wellek states that he is advocating, as I am, a union of scholarship with criticism. What it seems to me he is advocating, however, is the virtual engulfing of scholarship by one particular school of criticism.

KENNETH NEILL CAMERON

INDIANA UNIVERSITY

OTHER VIEWS ON THE SAME

I announce formally that I shall have to continue teaching Kilmer's "Trees" as a wonderful example of a "bad" poem—no matter if the undergraduates revolt openly—until Mr. Fleece, or somebody else, can offer me more convincing reasons than he has done in the *March College English* for changing a particular judgment that I believe to be well founded.

RICHARD E. AMACHER

RUTGERS UNIVERSITY

I must steal a moment from my morning's work to tell you how much I enjoyed the two articles in the *March College English* spoofing the "new criticism"—Jeffrey Fleece's ironical application of its principles with results in reverse and Miss Cooper's clever parody. The "new critics" perhaps have something on the ball, but they take themselves far too seriously. Something new, too, for an educational journal to go in for such sophisticated humor.

ALLAN ABBOTT

NEW YORK

I'd like to tell you that I've particularly enjoyed four articles in recent issues of *College English*: Mr. Fleece's "Further Notes on a 'Bad' Poem," Miss Cooper's "Whither Criticism?" and Miss Bethurum's "The New Criticism in the Period Course" in the March issue and Mr. Cameron's "The New Scholasticism" in the May issue. These are alike in that they attack some tendencies toward dogmatism and doubtful logic in the writings of various critics who have been very influential in the academic world. Although these critics have made some valuable contributions to literary study, some of their premises and procedures—as these ar-

ticles show—should be carefully scrutinized.

The Fleece article and the Cooper article were, I thought, particularly enjoyable, since they were humorous in tone. It is a pleasure to come upon discussions which avoid the tendency to be solemn—a tendency all too prevalent in professional journals. But all four articles helped perform a valuable service.

I hope that *College English* will continue to find room for attacks upon pretentiousness, pedantry, dogmatism, and dubious logic among English teachers.

WALTER BLAIR

UNIVERSITY OF CHICAGO

Confession

A comma and a fleeting hint of deep dismay
Have fixed a moment and a student's face today
Within my thought. A mark infinitesimal,
But it had marred the written pattern that we call
A sentence, and the duty of the day was mine
To check with no uncertainty each tiny sign
Of wandering in a poem's subtle play. I did not know
Till then that he had sought the means to show
A glimpse of beauty all my rules of formal song
Could not reveal. And he was right! And I was wrong!

MORGAN DREW

OTTERBEIN COLLEGE

Current English Forum

HAROLD B. ALLEN, ADELINE C. BARTLETT, MARGARET M. BRYANT (chairman), ARCHIBALD A. HILL, JAMES B. MCMILLAN, KEMP MALONE, RUSSELL THOMAS

CONCORD OF THE VERB IN RELATIVE CLAUSES AFTER ONE OF

Within the last four years two articles on the problem of concord have appeared in the "Current English Forum" columns. In the first article,¹ Miss Watts discussed several aspects of the general problem of concord and showed that the conventional rules on these aspects need to be revised in order to bring the rules into line with the facts of usage. In the second article,² Miss Palmer traced "the usage of concord between *their* and a singular antecedent as it is given in Fries, Jespersen, Poutsma, and Pooley."³

The particular problem of concord which I shall discuss in this article can be seen in the following quotation:

¹ Bertha M. Watts, "Discordant Views on Concord," *College English and English Journal*, April, 1946.

² Anne Palmer, "Rules and Concord," *College English and English Journal*, January, 1951.

³ For a rather full discussion of this same problem see my article, "Concord Based on *Meaning* versus Concord Based on *Form*: The Indefinites," *College English*, I, No. 1 (October, 1939), 38-45. The conclusions reached in that article were based on 293 quotations (covering a period of time from 1374 to 1939) in which there was lack of agreement between a plural personal pronoun and its antecedent, the antecedent being one of the indefinite pronouns (*each, everyone, nobody*, etc.). The authors who supplied the data ranged from Chaucer, Spenser, Shakespeare, and Milton, down through Brown- ing, Byron, and Shelly, to Hardy, Galsworthy, Santayana, Bliss Perry, and E. A. Robinson, while the periodicals and newspapers from which I collected examples included, among others, *Harper's*, *Atlantic*, *English Journal*, (London) *Times Literary Supplement*, *New York Times Book Review*, *American Mercury*, and *Saturday Evening Post*. The data which I gathered showed that when the meaning of one of these indefinite pronouns is logically plural, the pronoun is considered to be plural, and when this pronoun is referred to by another pronoun, the second pronoun may be plural.

The famous columnist is *one* of the few *Americans*, the President apart, who is sure of a national audience.⁴

According to the prescriptive grammarians, the verb in the relative clause should be in the plural. The results of my study show that the verb is generally—not always—in the plural, the proportion being, I should say, about 5 to 1 in favor of the verb in the plural. This means that we can no longer label the use of the singular verb as incorrect English, although we are bound to state that this usage is not the preferred one. Its history, however, has been a rather long one,⁵ and it seems to be securely lodged in Modern English.

So far as I have been able to ascertain, the problem has received some attention from the historical grammarians and at least from one editor.⁶ Of course, it can be found frequently in the works of those who turn out conventional handbooks and grammars, and occasionally it is discussed—along prescriptive lines—in a text on the teaching of

⁴ Norman MacKenzie, *New Statesman and Nation*, XXXVIII, No. 974 (November 5, 1949), 509.

⁵ See Hans Soelke, *Die Inkongruenz zwischen Subjekt und Prädikat im Englischen und in den verwandten Sprachen* (Heidelberg, 1916); p. 53, who cites ll. 95-96 from the Old English poem *Judith*:

"swa he deð anra gehwylcne
her buendra ðe hyne him to helpe seceð"
"as he does to each of all the dwellers here
who seeks him to help him."

Soelke also cites an example from Modern German and one from Old French.

⁶ Edward N. Teal, *Inland Printer*, November, 1943, pp. 57-58. Teal quotes the writer of "Topics of the Times" (*New York Times*, October 12, 1943) as follows: "A hundred years from now it will be correct to say 'one of the men who has written.' . . . The swift rush of the idea will overcome the demands of grammar."

English.⁷ Most works of this type can be classed as "prescriptive," for there is no attempt to examine the facts of usage. This attitude is in direct contrast to that of the historical grammarians, such as Maetzner, Poutsma, Sweet, Jespersen, Curme, Fries, *et al.*⁸

My own data range from 1531 to 1951 and include, among others, examples from writings of Sir Thomas Elyot, Shakespeare, Dryden, Jonathan Edwards, Alexander Hamilton, Ruskin, Browning, Hawthorne, Thomas H. Huxley, William Dean Howells, G. K. Chesterton, C. S. Lewis, and Rebecca West. Furthermore, the use of this construction is not confined to belles-lettres, for I have examples from the writings of Walter Lippmann, Lancelot Law Whyte (British

physicist and philosopher of science), J. Donald Adams, Eleanor Roosevelt, Henry Steele Commager, Ralph Barton Perry, Brooks Atkinson, Arthur Krock, Irwin Edman, Rufus Jones, and Frank Aydelotte. Some of the periodicals and magazines in which this usage is to be found include local and metropolitan newspapers, *Harper's*, *American Quarterly*, *New York Times Book Review*, *New Statesman and Nation*, *College English*, *Collier's*, *Atlantic*, *Bulletin of the American Association of University Professors*, and the *Phi Beta Kappa Key Reporter*.

Some idea of the content or type of material in which the usage appears may be obtained from the following examples:

Washington is *one of the few states* that has such a reforestation requirement on its statute books [Editorial, *New York Times*, November 13, 1949].

Temperance is, unfortunately, *one of those words* that has changed its meaning [C. S. Lewis, Fellow of Magdalen College, Oxford, in *Christian Behaviour* (New York: Macmillan Co., 1949), p. 9].

The Copernican Revolution . . . was *one of the most staggering blows* at the dominant faith of the Western world that has ever been leveled against it [Rufus Jones, professor of philosophy, Haverford College, 1904-34, in "What the Modern Man Can Believe," *Atlantic*, November, 1947, p. 88].

The University of Buffalo's "poetry laboratory" is described . . . in a fascinating little book . . . *one of the best books* about the creative process that has been published in many years [*Newsweek*, February 2, 1948, p. 75].

Her book on the Byrons is easily *one of the most nauseating essays* in sanctimony that has ever been written [John Drinkwater, *The Pilgrim of Eternity* (London: Hodder & Stoughton, Ltd., 1925), Intro., p. 3].

We have happily in the English language *one of the most magnificent storehouses* of artistic beauty . . . which exists in the world at the present time [Thomas Henry Huxley, in "On Science and Art in Relation to Education" (1882)].

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⁷ See, e.g., J. N. Hook, *The Teaching of High School English* (New York: Ronald Press Co., 1950), p. 301. It is stimulating to note that Hook is interested in "descriptive" grammar also. See his article, "Today's Collegiate English," in *Word Study*, XXVI, No. 3 (February, 1951), 1-3. I quote in part from this article: "I [one of Professor Hook's students] asked sixteen students which pronoun they would use in this sentence: *He is one of those people who always think (he, they) cannot be wrong*. Ten of them chose *he*. In the sentence *I have one of those flowers which the florist said will not shed (its, their) leaves*, fifteen of the sixteen chose *its*."

⁸ See, e.g., Professor Curme's comments on the problem which is being discussed in this article, in his *Parts of Speech and Accidence* (Boston: D. C. Heath & Co., 1935), p. 163, from which I quote: "... with especial frequency in the case of a plural partitive genitive that is dependent upon the numeral *one*, which is erroneously felt as the antecedent: ... 'Tyranny is *one of those evils* which *tends* (instead of *tend*) to perpetuate *itself* (instead of *themselves*)' (Bryce, *American Commonwealth* [2d ed.], II, 344). The singular form of the verb here is quite old." Curme then cites an example of this same construction from Mandeville's *Travels*, dated 1710-20. Most historical grammarians would question Curme's use of the word "erroneously."

See also Otto Jespersen, *A Modern English Grammar*, Part II: "Syntax," I (2d ed.; Heidelberg: Carl Winter, 1922), 181, where he cites an example of a similar construction in *Beowulf* (l. 1406), one from Goethe, and one from each of the following: Caxton, Shakespeare, Swift, Macaulay, and Shelley. Jespersen refrains from any comment as to the correctness of this usage. He is simply recording some linguistic data and implying, as anyone who has read his work at large will admit, that the construction is good standard English.

Report and Summary

About Education

THE ELECTIONS OF THE COLLEGE Section of the National Council of Teachers of English was conducted by mail in May. The members of the nominating committee were Reverend Paul F. Smith, Creighton University, Omaha, Nebraska, chairman; Charles F. Van Cleve, Ball State Teachers College, Muncie, Indiana; Porter G. Perrin, University of Washington, Seattle, Washington. The new members of the Board of Directors start their service at the beginning of the Cincinnati convention; the members of the Section Committee, at the close of that convention.

New Members of the Section Committee: Bar-riss Mills, Purdue University; S. D. Stephens, Rutgers University.

Holdover Members: Theodore Hornberger, University of Minnesota, chairman; James F. Fullington, Ohio State University; Doris B. Garey, Fisk University; James B. McMillan, University of Alabama; Samuel Weingarten, Wright Junior College.

New Section Members of the Board of Directors: Ernest E. Leisy, Southern Methodist University; Fred B. Millett, Wesleyan University.

New "College English" Advisers: Walter Blair, Chicago; Frederick R. Conkling, Manchester; Wallace Douglas, Northwestern; Richard Ellman, Northwestern; John C. Gerber, Iowa; James Hall, Washington; Robert P. Heilman, Washington; Ernest Samuels, Northwestern; Samuel K. Workman, Illinois Institute of Technology.

Holdover Advisers: F. I. Carpenter, California; Karl Dykema, Youngstown; William L. Halstead, Miami; Benjamin B. Hickok, Michigan State; Charlton G. Laird, Nevada; Thomas C. Pollock, New York; Henry W. Wells, Columbia; Austin Wright, Carnegie; George S. Wykoff, Purdue.

"THE RELATIONSHIP OF THE Speech of American Negroes to the Speech of American Whites" is the topic of a paper

in the winter *American Speech*. The authors, Raven I. McDavid and Virginia G. McDavid, deplore the large number of superstitions which surround the subject and offer a digest of recent research which clearly indicates that the overwhelming majority of the materials of American Negro speech are borrowed from the speech of the white groups with which Negroes come in contact but that the importance of African linguistic background should not be overlooked.

THE BURDEN OF SAXON WALKER'S article in the summer number of the British magazine *English* is one familiar to most American teachers of English: it advises classroom enactments of plays studied. Some of Walker's reasons, however, are not so well known and are worth thinking about. One of these is the fact that standards of taste can be instilled which will make the student a better judge both of the literary values of a play he sees and of the dramatic validity of a play he reads. Teachers cannot hope to develop critical judgment in their students if they continue to dissect real drama by laborious textual study and to produce annually some play of at best mediocre quality. Walker also makes much of the added meaning a dramatic work acquires once an individual has actually sought to interpret it on the stage. He warns that such meaning cannot come unless the student is given freedom to interpret as he thinks best rather than as the producer directs.

LIBRARIANS ARE MUCH IMPRESSED by a feat accomplished in Fitchburg, Massachusetts—a feat in which the teachers played a major role. The achievement was the erection of a special youth library incorporating the latest in design and

equipment. Motivated largely by their teachers, the school children of this town of 40,000 worked in various ways to earn and contribute an initial \$10,000. Authorities, individuals, and businesses, impressed by the efforts of the young people, soon saw to it that the remainder of the necessary sum (about \$200,000) was forthcoming. For details of the inspiring campaign write to the Librarian, Fitchburg Youth Library.

A COMBINATION LIBERAL ARTS and professional training program for students desiring to teach in the high school and junior college has been inaugurated by Yale University. The plan calls for a five-year program offering a B.A. in an academic subject, followed by a Master of Arts in Teaching degree. At present, however, graduates of liberal arts colleges are being accepted for the fifth year of the program. This graduate year will be planned to meet individual needs, and features both advanced work in one's major subject and professional training for teaching.

THE EFFECT OF THE DRAFT UPON college enrolments and the effect of falling enrolments upon the present and future of our colleges and universities are being widely discussed. The tendency of college officials to balance the budget by reducing the numbers on its faculties has caused concern among laymen as well as among members of the profession. This anxiety has not been lightened by the recent prediction of the United States Office of Education that almost seventy-five hundred teachers will have lost their jobs by this fall. Millard C. Faught does a good summing up of the situation in his "Our Colleges Are Losing Their Minds" (*Saturday Review of Literature*, June 23). Faught deplores particularly that the cuts are being made in the humanities and the social sciences at a time when philosophical contributions are most needed, "when the emotional vultures of bigotry and mob hysteria are circling lower and lower." Various panaceas are being suggested and some

experimented with. Alfred P. Sloan, Jr., chairman of the board of General Motors, in an article in *Collier's* (June 2), argues that "Big Business Must Keep Our Colleges" and that financial aid from corporations must be given in an organized manner. Again, the Ford Foundation under its newly created Fund for the Advancement of Education announced a fellowship program of \$2,280,000 designed "to increase the teaching skill of younger college instructors while reducing the shock of mobilization to college and university faculties." It was indicated that five hundred fellowships would be created for two principal objectives: first, to make constructive use of the present emergency period by enabling younger teachers to increase their competence in undergraduate instruction and, second, to assist colleges to keep a substantial number of promising young teachers who might otherwise be lost to academic life because of the curtailment of college operations by mobilization. The names of the recipients have now been released. Meanwhile, the *New York Times* reports that Antioch College is developing its own plan whereby members of Antioch's faculty (like its students) can alternate between teaching periods at the college and working on jobs all over the country to gain experience useful in their teaching. Antioch may be charting a course which others may follow.

INTERNATIONAL STUDENT CORRESPONDENCE should need no recommendation. Its obvious value as motivation for writing is supplemented by the gain in mutual international understanding. After fourteen years of successful operation, the International Friendship League, 40 Mt. Vernon Street, Boston, has just come to our attention. It has names and addresses of more than a hundred thousand students in other countries who wish to correspond in English with American students. The league plan provides for correspondence between individuals.

The American Junior Red Cross, Washington 13, D.C., arranges for exchange of

booklets between classes. Translation of materials in foreign languages is provided.

Teachers whose students are especially interested in finding correspondents in Germany should write to Dr. Helen Dwight Reid, U.S. Office of Education, Fourth and Independence Avenues, Washington, D.C.

Teachers in communities with a large percentage of foreign-born may get a hint from "How To Heckle Stalin" in the *Saturday Evening Post*, July 7. Consult the Common Council for American Unity before broaching the project.

HARVARD PRESIDENT JAMES BRYANT Conant asks professors of liberal arts and professors of education to stop their feuding and to tackle jointly the all-important problem of recruiting and training teachers for the nation's schools. Writing in the May *NEA Journal*, Conant—himself distinguished both as an educator and as a scientist—lays the blame for the polite but sharp cleavage between the two groups on both; but he emphasizes that schools of education took over teacher training at a time when the liberal arts colleges abdicated the responsibility. To heal the rift he asks that the education people keep in mind the need for adequate training in the high schools for those who are preparing for college and that the liberal arts people recognize the fact that the secondary school of today cannot and should not be *primarily* a college prep school. He also advises that faculties in the arts and sciences take active roles in meeting the problems of pedagogy and the educational implications of social change.

OUR CONCEPTIONS OF THE LEARNING process underlie our teaching. How continuing research has changed our concepts of this process and thus influenced our teaching is the subject of the leading article in the *School Review* for May. Written by Ralph W. Tyler, the essay summarizes in concise, readable form the older "laws of learning," tells of their failure in the face of changing conditions, and lists five newer learning concepts in terms of which teaching techniques

must be fashioned. These are: (1) Learning is an active process, involving the learner and requiring his participation if it is to be meaningful. (2) The same thing can have different meanings to different learners because of differing backgrounds. (3) The attention of the learner is not assured, even if he is apparently "listening." (4) Practice, to be effective, must involve some elements of newness; mere repetitious drill is not effective. (5) Learning must provide satisfaction, or the learner will not be receptive to continued learning. These, according to Tyler, are the general concepts around which specific techniques must grow; by their very nature they will require different techniques for different classes and different materials.

A PRELIMINARY RULING OF THE Federal Communications Commission last spring allocated channels for 209 educational television stations. They are to be located one per city (in larger cities or at the sites of major educational institutions) throughout the nation.

What should be done with educational television was the subject of a recent survey at the University of Cincinnati. By means of personal interviews with 649 educators and experimental broadcasting of programs into the classrooms, Russell Helmick reached a number of interesting conclusions:

1. Ninety-two per cent of those questioned feel that there is a place in the educational program for TV classroom broadcasts.
2. Opinion indicates that, next to current events, literature is the subject best supplemented by such programs.
3. Fewer than one-quarter of those polled favor detailed daily instructional television programs; more favor such programs once weekly. Weekly *supplementary* programs were recommended by 84 per cent.
4. Television's potentialities for wide school use are greater than those of radio, but not so great as those of films and filmstrips.
5. Television should be a means of presenting the school to the world, as well as a means of presenting the world to the school.

About Literature

THE CURRENT ISSUE OF THE *QUARTERLY Review of Literature* (Vol. VI, No. 2) is devoted to contemporary British writers, stressing "several poets significant in English minds, but at best by names only to most Americans." Of especial interest are lengthy extracts from two verse dramas, *Sappho* by Lawrence Durrell and *Stratton* by Ronald Duncan, which enable the reader to see the phenomenal Christopher Fry in better perspective, against the exciting recrudescence in England of the poetic theater. The other poets represented are Roy Campbell, Charles Tomlinson, Anne Ridler, Vernon Watkins, Louis Adeane, Peter Russell, and Norman Nicholson.

THE APRIL ISSUE OF *ENVOY* IS A special James Joyce number which includes some interesting hitherto unpublished letters, and the July *Irish Digest* has an essay by Benedict Kiely on "The Revolt of James Joyce." Kiely points out that Joyce's revolt was not primarily theological but that the whole idea of obedience was repugnant to him; that it "was not a weak wish to fall like Adam but a proud desire to create, and by creating to fly defiantly in the face of the sun. Everything else in Joyce is subject to that central revolt." Kiely then goes on to say that, as a result, Joyce "rejected Christ and chose Odysseus" and "rejected language and created a new world of sound somewhere between music and the delirium of death."

THE SUMMER NUMBER OF THE *Dublin Magazine* is a particularly good issue. Padraic Colum contributes a distinguished essay on "James Stephens as a Prose Artist," John Eglinton writes on "The Poetry of Æ," Joseph O'Neill contributes the first chapter of his "Pages from the Journal of Edmund Shakespeare," a fascinating recreation of the personality of William from the point of view of his brother, and P. S. O. Hegarty writes on Shaw, implicitly from an Irishman's point of view—no nonsense!

STUDENTS OF WORLD LITERATURE, especially, will be interested in Kimon Friar's "New Greek Poets" in the June *Poetry*. Friar has spent the last three years in Greece in the study and translation of its contemporary—not modern—poetry. He discusses the work of some nine poets, adds a note on Greek prosody, and presents translations of more than twenty-five poems.

"THE ORIENT WHEAT" BY BABETTE Deutch in the Spring *Virginia Quarterly Review* is an illuminating analysis and reevaluation of the poetry of Dylan Thomas. (For another excellent article, "The Poetry of Dylan Thomas" by Richard Werry, see *College English*, February, 1950.) Miss Deutch regards Thomas as the most notable poet of the current Apocalypse movement in English poetry, which movement she describes as "a kind of ethical anarchism in which a leonine Christianity lies down with a lamb-like Freudianism." She analyzes a goodly number of his poems, not readily accessible elsewhere, the wild Welsh imageries of which remind one anew of the exuberance of Christopher Fry.

THOMAS MANN HAS CONTRIBUTED one of his customarily perceptive essays to the spring *Yale Review*. This one is entitled "G. B. S.—Mankind's Friend," a character portrait of Shaw as Mann sees him. Of Shaw's final place in literature, Mann says, "[Shaw] did his best in redressing the fateful imbalance between truth and reality, in lifting mankind to a higher rung of social maturity. He often pointed a scornful finger at human frailty, but his jests were never at the expense of humanity. He was mankind's friend, and it is in this role that he will live in the hearts and memories of men."

THIS IS THE CENTENNIAL YEAR OF the publishing of *Uncle Tom's Cabin*. Among those articles which have commemorated it is David Dempsey's "'Uncle Tom' Centenarian" (*New York Times Magazine*, June 3).

He raises the question, "Is it read today?" and gives specific evidence of its continuing vitality. Last year the New York Public Library had to restock forty new copies to replace that number of worn ones; some southern libraries still will not stock it, so hard comes the allaying of passions; the "Tom shows" are still popular in Russia, where Uncle Tom, instead of dying from flogging, is always hanged; there are six American editions in print today. (For a good summary article see Grace Seiler's "Harriet Beecher Stowe," *College English*, December, 1949).

THE ANNUAL UNIVERSITY PRESS number of the *Saturday Review of Literature* is the issue of June 16. It contains much of interest for the scholar who has a book "in preparation."

UNDER STIMULATION BY THE NATIONAL Poetry Day Committee, the movement to celebrate October 15 as an annual Poetry Day has been gaining momentum. This year more than thirty state governors have issued proclamations marking the occasion, and the committee urges schools and libraries to observe the day by means of programs, displays, and contests.

SCIENCE MAGAZINE FOR APRIL 20 contained two articles which are of interest to teachers of English as well as to the scientist. It is worth a trip to the library to read "Books, Civilization and Science," by Warren Guthrie, and "Science and Literature," by J. R. Pierce. English teachers might also profit from "Current Science Reading" in the same issue.

A HISTORY OF THE NATIONAL Council of Teachers of English is being written by James H. Mason of Arkansas State College as a doctoral thesis in Peabody College for Teachers. He would be glad to hear from anyone who has early Council reading lists (edited by Herbert Bates) or other pamphlets published before 1921. Mr. Mason has access to Council archives, but they are incomplete.

IN "TWENTY-FIVE YEARS AFTER" (*Saturday Review of Literature*, June 2) Malcolm Cowley, discussing "the lost generation today," shows that writers like Hemingway, Dos Passos, Fitzgerald, *et al.*, have followed in their development an age-old pattern of alienation and reintegration, of departure and return. While they were in exile, the United States was changed by the depression, and American literature ceased to be provincial and became of age, chiefly through the efforts of Dreiser, Lewis, Cather, Frost, Mencken, Anderson, and O'Neill. Meanwhile, the exiles studied French authors—Flaubert, Proust, Gide, Rimbaud, and Mallarmé. However, the language in which they sought to create certain French qualities was not literary English but colloquial American. The result was a literature very different from its French models, with qualities which were part of an American tradition older than Flaubert; for example, the careful workmanship, the calculation of effects even when the novelist seemed to be writing in a casual style, the interest in fine shades of behavior, and the gift for telling a headlong story full of violent action. This re-establishing of a tradition, for a time broken, was perhaps the most important result of the exiles' adventures.

ONE OF THESE RESTIVE WRITERS, Dos Passos, is the subject of two excellent articles, "Dos Passos and the Ruined World," by John Lydenberg in the summer *Pacific Spectator*, and "The Gullivers of Dos Passos," by Arthur Mizener in the *Saturday Review of Literature* (June 30). Lydenberg compares in detail the trilogy *U.S.A.* with Dos Passos' newly published trilogy, *District of Columbia*, which is made up of *Adventures of a Young Man* (1939), *Number One* (1943), and *The Grand Design* (1949). He discusses some of the technical reasons why the second trilogy fails to convince and also the question as to why a writer who had shown such masterly control in *U.S.A.* suddenly loses his power. Lydenberg's answer is that Dos Passos got stuck in the ruts of his own making. "He couldn't

change his technique when it no longer suited his changed purpose, and he couldn't forsake his old material after it had become so distasteful that he could no longer use it creatively." Mizener's point of view is very different. He thinks it misleading to regard *U.S.A.* as a collective novel and approaches it by way of the tradition of comedy exemplified in slightly different ways by Ben Jonson and Swift. He points out that Dos Passos, like Jonson, sees people not as "characters" but "as representative cases, each of whom contributes in his way to our understanding of the drift of the community's life." Again, he says, Dos Passos, like Swift, disliking man as man, attacks with satire the institutionalized corruption and destruction of private lives produced by the two mighty opposites of our society, industry and politics. So regarded, Mizener thinks, Dos Passos is a good novelist of a kind almost unique in our time.

A REVALUATION OF EDITH WHARTON's novels by Blake Nevins appears in the spring *Pacific Spectator*. He makes clear with many specific references to individual novels why Mrs. Wharton, despite the disagreeable querulousness of her later writings, should claim permanent literary attention. Some of the points which he develops are these: Mrs. Wharton is the only American who has dealt successfully with the feudal remains of New York society, illuminating a major aspect of our social history through the dramatic conflict between the ideals of the old mercantile and new industrial societies; she is, next to Henry James, our most successful novelist of manners; and she overcomes the narrowing influence of her subject matter by her exploitation of two great interlocking themes: the first, in which a large and generous nature is trapped by circumstances ironically of its own devising with a meaner nature; the second, concerned with defining the nature and limits of individual responsibility to determine what allowance of freedom and rebellion can be made for her trapped protagonist without at the same time threatening the structure

of society. Nevins thinks Mrs. Wharton is at her best in *The House of Mirth*, *The Custom of the Country*, and *The Reef*.

MALCOLM COWLEY HAS POINTED out that one of the footnotes to the return of the "exile" American writers to the United States is that they were followed westward across the Atlantic by hundreds of European writers—Germans opposed to Hitler, Spanish Republicans, Austrians, Jewish writers of many nations. Five recent articles deal with various aspects of this migration. In the spring issue of the *Chicago Jewish Forum*, Robert Morss Lovett discusses "Migration in United States Literature," pointing out how it has had a profound effect on American culture as reflected in the arts, especially in literature. *Inter alia*, he deplors the transfer of the Bureau of Immigration from the Department of Labor to the Department of Justice, because under the latter the implication is that every foreigner is a criminal by design who has to prove his intellectual innocence. He remarks that once the reading public was thrilled to tears by Longfellow's *Evangeline*; now there are hundreds of similar tragedies to which the public remains indifferent.

In the same issue of the *Forum*, in "A Note on the Jewish-American Novel," Harold Ribalow discusses in some detail several of these "migration" novels: Charles Anghoff's *Journey to Dawn*, a quietly told story of the Polonskys, a Jewish family from Europe which migrates to Boston; Yuri Suhl's *One Foot in America*, written with love and affection and with knowledge of Jewish folkways and mores; and Joseph Gaer's *Heart upon a Rock*, dealing with a corner of European Jewish life which no longer exists. Of very different nature is Manes Sperber's "The Word Brought by the Returned" in the *New York Times Book Review* (June 3). Sperber, author of the anti-Communist novel *The Burned Bramble*, points out that Dostoevski was the first great revolutionary novelist, for he first created a hero obsessed by an impersonal idea, which inevitably becomes an indomitable passion. He con-

tinues by pointing out that there is a difference between the political novel (for example, those of Zola, Gorky, and Upton Sinclair) and the philosophical novel (for example, Malraux's *Man of Fate*, Koestler's *Darkness at Noon*, and Orwell's *Nineteen Eighty-four*). The ex-Communist novelist is spurred by a tortured, awakened conscience. He is a heretic, not a renegade. "We are not," says Sperber, "writing novels in order to prove Stalin's paradise for the working-man is actually the hell of slaves. We are not presenting the results of our political experiences, but rather trying to transmit the evolution of conscience in our age."

THE PARTICULAR CULTURAL STIMULUS which has been given to our literature by scholars in exile has also been noted. *Saturday Night*, the Canadian illustrated weekly (June 5), carries an article by Morley Callaghan describing the twenty years' effort of Étienne Gilson, French philosopher and historian, to establish and build up the now famous Institute of Medieval Studies in Toronto. Several months ago Gilson shocked contemporary French intellectuals by his announcement that he had taken up permanent residence in Toronto to devote the rest of his life to the Institute. In his migration the French consider that they have lost one of their natural resources. Of another "great immigrant," the Italian philosopher-historian, G. A. Borgese, David Daiches remarks that Borgese could pay us no higher compliment than by his use with such beauty of the language of his adopted home. Daiches' essay, "Borgese—Poet in a New Home," introduces several pages of new poems by Borgese published in the *Saturday Review of Literature* (July 21).

"THE FUTURE OF THE NOVEL: THE Political Novel," by Irving Howe, appears in two instalments in the May and June issues of *Tomorrow*. Howe discusses first the nineteenth-century political novel, analyzing Dostoevski's *The Dispossessed*, Conrad's *The Secret Agent*, *Under Western Skies*, and

Nostromo, and Henry James's *The Princess Casamassima*. Dostoevski, he says, emphasizes the political idea, Conrad the political setting, and James the political vocation. These authors, with Stendhal and Turgenev, established the tradition of the political novel. "Involuntarily, and with the objectivity available only to the great novelist, they watch the coming apart of the social organism to which they are emotionally tied." The nineteenth-century novelist, says Howe, peers beneath the surface of society to measure from afar the plebian threat; the twentieth-century novelist is himself directly engaged in the struggles he portrays. He thinks that the political novel offers to the young American novelist one of his liveliest opportunities—that of giving "imaginative reality to the private core of our public crises" and thereby blending in his writing "the most intense feeling with the most rigorous uses of the mind."

SOME OF THE NATIVE MATERIALS that are going into our American novels are discussed by Ernest Leisy in his "Folklore in American Prose," *Saturday Review of Literature* (July 21), and in the same magazine (May 19) by B. J. Skelton in "Double-Take on Mississippi." Leisy begins by remarking that most people in referring to folklore think of it in terms of ballads and songs. Actually we have preserved in our prose writings more folklore than most of us realize. He gives numerous examples and shows how they have been used. Skelton points up the paradox that Mississippi, which earns a low rating on almost every table on national statistics, particularly literacy statistics, is also distinguished for the quality and consistency of its literary output. He surveys the works of Faulkner, Eudora Welty, Stark Young, James Street, Tennessee Williams, Richard Wright, and others and shows how Mississippi sectionalism has put its mark on their writing.

SEVERAL PERSONAL AND BIOGRAPHICAL articles on American novelists have also recently appeared. In the May

Tomorrow Edward Dahlberg contributes vivid anecdotal material concerning "My Friends Stieglitz, Anderson and Dreiser," and Vardis Fisher writes of Thomas Wolfe and Maxwell Perkins in the July number of the same magazine. Fisher discusses the reasons for the break in the relationship between Wolfe and Perkins. His explanation is that Perkins, the father of five daughters, unconsciously had come to regard Wolfe as the son he had always wanted. Wolfe, unconsciously, had come to regard Perkins as a mother-substitute. Since Wolfe had spent a large part of his life fleeing his own mother, it was inevitable that the relationship with Perkins should prove too suffocating and that he should flee from that too. A very different picture is given by Struthers Burt in his "Maxwell Perkins, Catalyst for Genius" (*Saturday Review of Literature*, June 9), in which the personality of Perkins as a man and as an editor clearly emerges. He portrays Wolfe as an uncontrolled genius who aroused Perkins' greatest editorial qualities. His article has precipitated a flood of correspondence printed in subsequent issues. In all these familiar ways there is considerable information on how novels are created, written, and edited.

THE WESTERN REVIEW BEGAN IN its summer issues a series of critical essays on new American writers. Truman Capote was the subject of the first article, and he does not emerge unscathed. In the course of a rather detailed analysis of *Other Voices, Other Rooms*, John W. Aldridge credits Capote with an independence of style and a skilled use of metaphor. He feels, however, that Capote's metaphor is meaningless because there is no symbolism involved in it. Thus his technical skill becomes essentially a precocious quality. "He is capable of evoking a world of mystery and fantasy and of endowing it with grotesque creations of true imaginative splendor. But he has so far shown himself incapable of endowing it with the kind of significance which one expects to find in literature of the first order."

In the same magazine is the stenographic

record of an interview William Faulkner gave to a class in creative writing at the University of Mississippi four years ago. The fact that Faulkner expressed these views at a time when most of his books were out of print and his reputation at an ebb makes them all the more interesting today. In the course of the interview Faulkner stated that his *Sanctuary* was meant to be allegory, with Popeye, his major character, symbolizing evil. He stated that the book was written hurriedly and poorly as a pot-boiler to raise funds and that its popularity is a reflection on the reading public. *As I Lay Dying* was six weeks in composition. Asked to rank in order the five most important contemporary American writers, Faulkner replied as follows: "1. Thomas Wolfe: he had much courage and wrote as if he didn't have long to live; 2. William Faulkner; 3. Dos Passos; 4. Ernest Hemingway: he has no courage, has never crawled out on a limb. He has never been known to use a word that might cause a reader to check with a dictionary to see if it is properly used; 5. John Steinbeck: at one time I had great hopes for him—now I don't know."

STILL OTHER FACETS OF NOVEL-writing in America have been treated to recent examination. Leo Gurko writes on "The Literary Detective in America" in the May *Tomorrow*, and in "Time Space and Literature" (*Saturday Review of Literature*, July 28) Fletcher Pratt discusses science fiction and fantasy. The August issue of the *American Mercury* begins a series of articles on "Homosexuality in American Culture" by one on "The New Taste in Literature." It also continues its attack on certain book reviewers whom it alleges are Stalin's disciples in a second instalment called "The Gravediggers of America."

STUDENTS OF JOURNALISM WILL find interesting "Nine-tenths Drudgery, One-tenth Pure Rapture," by Thurston Macauley (*Saturday Review of Literature*, August 11), in which he discusses realistically his own profession.

A WITTY DISCUSSION OF HUMOR IS rare. Max J. Herzberg's "Humor: Primordial to Paradisal," in the *Pacific Spectator* for summer, is really entertaining. The organizing idea of the essay is that humor has evolved from the snarl of primitive man to the satire which demolishes prejudices and absurd customs. The charm, aside from the incidental witticisms by the author, is relishing of humorous writing from the literature of all ages and many countries. Even the serious (?) explanation of the base of humor is twisted at the end into the suggestion that in the perfect world resulting from the elimination of folly and the breaking-down of barriers between races and nations there will be nothing funny left, so that only the gods, seeing a humorless human race, will have any occasion for mirth.

The same magazine carries a brief but stirring plea by Kenneth Oliver for "The Study of Literature in a World at War" and a bitter poem by Marjorie Braymer—read her article in this month's "Round Table"—"Reflections on Signing a Teacher's Loyalty Oath."

THE PRODUCTION OF THE YORK mystery plays given this summer as part of the Festival of Britain at Yorkminster is described in word and photograph by J. C. Trewin in the *Illustrated London News* (June 23). Copies of text used (somewhat shortened from the original) with photographic illustrations of the medieval manuscript may be obtained by writing the Festival Committee, York, England. Price, two guineas. Photographs of scenes from the summer production of the Chester miracle plays appears in the July 7 issue of the *News*, as does a full-page photograph of the final scene of a fifteenth-century French mystery, *Le Vrai mystère de la Passion*, produced before the west front of the Ca-

thedral of Notre Dame with a cast of twelve hundred, as part of the bimillennial celebrations in Paris. The *New York Times Magazine* (May 20) reproduces three scenes and part of the text of a brief but intensely religious verse drama designed for churches only, "A Sleep of Prisoners," contributed by Christopher Fry to the Festival of Britain. It concerns the imprisonment of four soldiers in a church, and their dreams spring from the prisoners' individual reactions to biblical stories and their weariness with war. The play is an appeal to mankind to rise above passions and achieve a kingdom of peace, for

Affairs are now soul size.

The enterprise

Is exploration into God,

Where no nation's foot has ever trodden yet.

THE 1950 PULITZER PRIZE AWARDS were announced this spring as follows: for fiction, to Conrad Richter for his novel *The Town* (for an excellent article on Richter's novels see "Conrad Richter's Pioneers" by Frederick I. Carpenter in *College English*, November, 1950); for biography, to Margaret Louise Coit for her *John C. Calhoun: American Portrait*; for poetry, to Carl Sandburg for his *Collected Poems*; for history, to R. Carlyle Buley for *The Old Northwest: Pioneer Period, 1815-1840*; for music, to Douglas Stuart Moore for a three-act opera, *Giants in the Earth*. No 1950 drama award was given.

THE ATLANTIC FOR JUNE IS DOMINATED by Robert Frost, both within and without. The cover features a portrait of the poet set into a background of New England farmland. Frost has contributed "And All We Call American," a new poem of almost one hundred lines, and a series of epigrammatic paragraphs grouped under the title "Poetry and the Schools."

Forty-first Annual Meeting of the National Council of Teachers of English

*Hotel Sheraton-Gibson, Cincinnati
November 20-24, 1951*

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CONVENTION THEME: *ENGLISH AND HUMAN PERSONALITY*

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PROGRAM

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THURSDAY, NOVEMBER 22

CONTINUOUS EXHIBIT OF MATERIALS AND AIDS FOR TEACHING

MEETING OF THE BOARD OF DIRECTORS, 9:30 A.M.-3:00 P.M.

(All members of the Council are invited to attend as auditors)

ANNUAL BUSINESS MEETING, 3:15-4:15 P.M.

(All members of the Council participate in this meeting)

RECEPTION FOR MEMBERS, 4:45-5:30 P.M.

GENERAL SESSION, 8:00-10:00 P.M.

Presiding, Ruth G. Strickland, Indiana University; Second Vice-President of the Council
Invocation—Rabbi Victor E. Reichert, Rockdale Temple, Cincinnati
Welcome—Dr. Claude V. Courter, Superintendent of Schools, Cincinnati
President's Address: "And This Our Life"—Paul Farmer, Atlanta, Georgia, Public Schools
Preparing for Our Jobs—Lennox Grey, Teachers College, Columbia University; First Vice-President of the Council
Human Relations and World Peace—Max Lerner, Columnist, *New York Post*; Author and Lecturer

FRIDAY, NOVEMBER 23

GENERAL SESSION, 9:15-11:00 A.M.

Presiding, Paul Farmer, Atlanta, Georgia, Public Schools; President of the Council
Significance of Language and Literature for Growth and Personality—Willard C. Olson, Director of Research in Child Development, University of Michigan
New Bottles for New Wine—Lou LaBrant, School of Education, New York University

LUNCHEON, 12:00

*Annual Business Meeting of the Conference on College Composition
and Communication*

Presiding, George S. Wykoff, Purdue University; Chairman, CCCC

FRIDAY AFTERNOON CONFERENCES

The Friday afternoon sessions will be divided into two series. The first (2:15-3:30 P.M.) will have for its general topic "Relating English to the Development of Wholesome Personality." Sectional Meetings will be held on such topics as "Problems and Methods of Research in Language and Personality Development," "Bibliotherapy: Personality Adjustment through Reading," "Meeting Individual Needs through a Balanced Language Program," and "Understanding the Role of Language in Group Relationships." The two of most interest to college teachers will be:

Developing a Personal Philosophy of Life in a World of Conflicting Values

Presiding, C. Wayne Hall, McGill University, Quebec

The English Teacher Teaches Philosophy—Thomas Clark Pollock, New York University

The Impact of Culture on Personality—Hilda Taba, University of Chicago

Developing Spiritual Values in Public Education—John W. Ashton, Indiana University

Using English as Both Means and End

Presiding, Winifred H. Nash, Roxbury Memorial High School for Girls, Boston

A Guidance Program through High School English Classes—Joseph Mersand, Long Island City High School

Teaching Communication Skills in Non-English Classes—Strang Lawson, Colgate University

An Orientation Program for Foreign Students—David H. Dickason, Indiana University

The second series (3:45-5:00 P.M.) will include fourteen sectional meetings related to the general topic "Discovering Solutions to the Problems." The two meetings of especial interest to college teachers will be:

Problems of Motivation in Courses in Composition and/or Communication

(Planned by the Conference on College Composition and Communication)

Presiding, William T. Beauchamp, State Teachers College, Geneseo, New York

In the Technical Schools—Albert L. Walther, Iowa State Teachers College

In the Junior Colleges—Beverly E. Fisher, Santa Monica City College

In the Teachers Colleges—Frieda Johnson, George Peabody College for Teachers

In the Liberal Arts Colleges—James H. Mason, Arkansas State College

In the Universities—Edith E. Layer, Western Reserve University

How Well Are Our Students Being Prepared for Teaching English?

Discussion leader, Nat M. Evers, Knox College

Resource People:

Jerome W. Archer, Marquette University

Victoria Anderson, Spellman College, Atlanta University

Anne Campbell, Prairie View A. and M. College, Texas

Herbert Fowler, State Teachers College, New Britain, Connecticut

Helene W. Hartley, Syracuse University

M. David Hoffman, Central High School, Philadelphia

Ellen M. Frogner, University of Minnesota, Duluth

Lucy N. Kangley, Western Washington College of Education

William P. Knode, State Teachers College, Fredonia, New York

COLLEGE ENGLISH

ANNUAL DINNER, 7:00 P.M.

Toastmaster, Robert C. Pooley, University of WisconsinNotes on the Literary Stock Exchange—Malcolm Cowley, Critic, Editor, Author of *After the Genteel Tradition*, *Books That Changed Our Minds*, etc.The Fortieth Anniversary of the Council—W. Wilbur Hatfield, Editor of the *English Journal* and *College English*; Secretary-Treasurer of the Council

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SATURDAY, NOVEMBER 24

Elementary, high school, and college sectional meetings will be held 9:30-11:30 A.M. The program for the College Section follows:

*College Section**Topic: ARTICULATION AND THE TEACHING OF ENGLISH*

Presiding, Theodore Hornberger, University of Minnesota; Chairman of College Section
 What the High Schools Want—Ruth B. Bozell, Arsenal Technical High School, Indianapolis
 What the Colleges Want—Charles F. Van Cleve, Ball State Teachers College
 Toward a Common Understanding and a Common Effort—Frank H. McCloskey, Washington Square College of Arts and Science, New York University
 Questions and Comments from the Floor
 Section Business Meeting

ANNUAL LUNCHEON, 12:15 P.M.

Presiding, Paul Farmer, Atlanta Public Schools; President of the Council
 Midway thru' Nash—Ogden Nash, Author, Contributor to the *New Yorker* and the *Saturday Evening Post*

NCTE Resolutions

NCTE PRONOUNCEMENTS UPON current educational issues are normally made by the annual business meeting. All active members of the Council may participate at this meeting, where all have equal rights.

Hastily prepared statements on controversial issues are dangerous. To prevent such mistakes Council presidents have in recent years appointed resolutions committees. At first this was done on Thanksgiving morning, a few hours before the annual business meeting. Later the appointments were made before the convention but announced only on Thursday morning. This year President Paul Farmer has nominated, and the executive committee has approved, a resolutions committee which will have months in which to work.

All members of the Council are invited to submit through any member of this com-

mittee any idea for a resolution, or a draft of any desired resolution. The committee will present to the annual business meeting a well-considered "platform." Of course, any member of the Council may offer from the floor a resolution not previously presented to the committee or one rejected by the committee, but obviously such a resolution will be handicapped by lack of committee approval.

This year's Resolutions Committee consists of Jerome W. Archer, Marquette University, *chairman*; James F. Fullington, Ohio State University; Myrtle Gustafson, 5680 Oak Grove Drive, Oakland; Leland Jacobs, Ohio State University; T. D. Jarrett, Atlanta University; Joseph Mersand, Long Island City High School, Long Island City, New York; and Mark Neville, Chicago Latin School for Boys, Chicago.

New Books

College Teaching Materials

WRITING MATURE PROSE. By BAXTER HATHAWAY. Ronald. Pp. 244. \$2.75.

Using a positive approach to the establishment of desirable writing habits, this text covers in detail several points usually only mentioned in freshman composition books. Especially valuable are the frequent examples used to show possibilities for improvement in students' essays, which are frequently limited in style because alternate modes of expression are unknown. Exercises following each chapter call for correction of sentences, analysis of passages, and some original writing. The text assumes that the student has a good knowledge of grammatical terms; however, any college writer may well profit from the suggestions, especially in the use of absolute constructions, noun forms of reduced predication, and ways of avoiding jargon. For both beginning and advanced courses in composition, *Writing Mature Prose* has unusual merit.

BEVERLY FISHER

SANTA MONICA CITY COLLEGE

READINGS FOR COLLEGE ENGLISH. Edited by JOHN C. BUSHMAN and ERNST G. MATHEWS. American Book. Pp. 580.

More than ninety lively selections of varying difficulty, subject matter, and style, some included as models for student writing, others for practice in college-level reading. A few are extracts from textbooks, the questions accompanying them designed to improve the student's reading of his textbooks. Study questions follow some selections, writing assignments others. The index is much more detailed and useful than most.

TECHNIQUES OF REVISION. By HENRY H. ADAMS. Ronald. Pp. 225. \$1.90. Paperback.

This handbook, which is designed to be used with any freshman English composition text, is not prescriptive. Errors are not analyzed as violations of grammar or rhetoric but from the point of view of deficiency in clarity, force, or

understanding. It sets forth the techniques of revision, beginning with the over-all problems of content and form and then treating successively revisions of paragraphs, sentences, and words. A fifth chapter is composed entirely of exercises in revision. A feature throughout is the presentation of student themes with suggested exercises for their improvement.

IDEAS FOR WRITING. By KENNETH L. KNICKERBOCKER. Holt. Pp. 731. \$3.40.

A book of readings for college composition, the chief aim of which, says its author, is to remove the student's feeling that he has nothing to say. The 115 selections are divided into small chapters—twenty-eight in all—each chapter a tiny anthology of material on a restricted topic. Poems are included along with the prose, and opposing points of view are frequently presented. Editorial aids include a brief introduction to each chapter, study aids at the end of each selection, and suggestions for papers at the end of each chapter.

PURPOSEFUL PROSE. By G. F. SENSABAUGH and V. K. WHITAKER. Holt. Pp. 578. \$3.25.

The first section (142 pp.) states the principles of good, effective expository writing; the second (430 pp.) consists of thirty selections for study grouped about four general topics: "Education—for What and for Whom?" "America and the World," "The Nature of Man," and "The Quest for Meaning." Ten study questions are provided at the end of each selection.

PRACTICAL LOGIC. By MONROE C. BEARDSLEY. Prentice Hall. Pp. 580. \$3.75.

The guiding principle of this work is "the close connection between thinking and communication." As a result, the work is suitable in courses in elementary logic and (as a supplemental text) in communications courses in which above-average students are enrolled. The exercises are provocative and will be helpful even to

the teacher whose students cannot grasp the contents of the book as a whole.

A PRIMER OF PLAYWRITING. By KENNETH MACGOWAN. Random House. Pp. 210. \$2.75.

Literally a primer for the beginning playwright, but containing the kind of condensation to main principles that derives only from a wide range of knowledge and experience. Written informally, but pointedly, with emphasis on basic problems of plot and character.

PUBLIC SPEAKING: PRINCIPLES AND PRACTICE. By GILES WILKESON GRAY and WALDO W. BRADEN. Harper. Pp. 581. \$4.00.

Although it has become increasingly difficult for one to develop a fresh approach to the fundamental aspects of public speaking, Gray and Braden have placed such emphasis upon the responsibilities of a speaker in our democratic society that *Public Speaking: Principles and Practice* becomes rather more significant than just another text for a beginning speech or communication course. The authors constantly look beyond the mere mechanical aspects of speech, beyond the limited goal of winning a response from an audience at a specific time. By consistently stressing the importance of personal integrity, honest thinking, and a deep concern for the maintenance of those social and individual values which form so important a part of our democratic heritage, they have effectively revitalized the dictum of the classical rhetoricians that an effective speaker must be a thoroughly ethical man. Teachers of fundamental courses in speech and communication might well find answers in this text to those troublesome problems which plague us all when some of our more sophisticated students seek to establish the criterion that a good speech is one which wins an immediate response—that singing commercials are “good” because they sell soap and that something must be wrong with organized religion because many sermons seem to have no immediate effect.

The first six chapters present a basic approach to speech as a communicative art; chapters vii through xv deal with methods for developing an effective speech; the next three are concerned with language for effective speaking; and the closing chapters discuss the various aspects of delivery. Of particular interest is chapter xii,

which presents a very complete discussion of the uses of visual aids in speaking. This discussion is more meaningful than many similar presentations which deal only with the importance of gestures or bodily action.

Public Speaking should prove to be a stimulating and valuable text. It should be especially useful to teachers of communication who wish to stress the responsibilities of the communicator in modern society. It is carefully written and well organized, although one might wish that the materials on delivery were not saved for the final chapters.

MAX FULLER

GRINNELL COLLEGE

FUNDAMENTALS OF SPEECH. By DAVID GUY POWERS. McGraw-Hill. Pp. 380. \$3.50.

The emphasis throughout is upon the problems confronting the individual who wants to be master of speech; the materials are focused to the activity of the student. The first part of the book is devoted to the four speech skills—social, semantic, vocal, and phonetic. Then the various public-speaking and conference-speaking situations are analyzed. A final section deals with the speech arts of conversation, oral interpretation of literature, and radio and television speaking. Many varied exercises are included within each section. Illustrated.

THE FUNDAMENTALS OF SPEAKING. By WILBUR E. GILMAN, BOWER ALY, and LOREN G. REID. MacMillan. Pp. 608. \$4.00.

The arrangement of this book is very flexible, with sections devoted to the speech, the speaker, the purpose, the subject, the audience, and the occasion to be used in whatever order seems best to the instructor. Each chapter is a complete unit, with illustrations, exercises, and selected references. An appendix provides two speeches for study, one by a student, another by Winston Churchill! Illustrated.

ENGLISH FOR USE. By SIMON BEAGLE, MAX SCHENKLER, and WILLIAM C. WOOLFSON. Harper. Pp. 152. \$1.12. Paper.

A combination manual and workbook designed for the foreign-born adult learning to live in America and to speak, read, and write English. The materials of the lessons are all eminently practical (e.g., how to apply for a driver's license).

REMEDIAL ENGLISH. By WALTER SCRIBNER GUILER and RALPH L. HENRY. Rev. ed. Ginn. Pp. 206. \$1.60.

Intended for individual study, this consumable, paperbound workbook is accompanied by a series of diagnostic tests which the student is to take and correct himself. He does only the exercises he needs. Limited to mechanics and "strict" in its usage rulings. The explanations of principles are succinct but meticulous.

SRA BETTER READING BOOK 3. By ELIZABETH A. SIMPSON. Science Research Associates. Pp. 88. \$1.75.

Another in the SRA series of workbooks for remedial reading classes. Senior high school and adult interest level.

COMMUNICATION OF IDEAS AND IDEALS. Eight filmstrips by BESS SONDEL, with illustrations by CISSIE LIEBSHUTZ. Society for Visual Education (Chicago 14), \$3.25 each; \$24.00, the complete set.

The content of this series is best described by the individual titles of the filmstrips: (1) "The Relation of Personality to Communication"; (2) "The Relation of Interests to Communication"; (3) "How To Read"; (4) "How To Write"; (5) "How To Converse"; (6) "How To Prepare a Speech"; (7) "How To Deliver a Speech"; and (8) "The Relation of Ideals to Communication."

Teachers of speech and English in the senior high school and in junior colleges will find these filmstrips a useful supplement to regular class instruction. Each one averages about forty-two frames. There are numerous cartoon-type drawings which serve to illustrate and reinforce the

main idea expressed in the printed text. Humor is used very effectively.

Unfortunately, the series is not uniformly excellent. Senior high school English teachers will find filmstrips 4, 5, 6, and 7 most useful. Numbers 6 and 7 would be of value in high school and junior college speech classes particularly.

CYRANO DE BERGERAC. Filmstrip by H. ARTHUR KLEIN. Educational Department, Stanley Kramer Productions (729 Seventh Ave., New York 19). Free.

The filmstrip uses fifty-five actual scenes from the recent motion picture based on Edmond Rostand's famous play, *Cyrano de Bergerac*. The scenes are so selected that, with the help of a summarizing text and brief quotations, a basic plot evolves. This condensation retains as the unifying element the character of Cyrano; however, all comic scenes are left out and the unfortunate impression is given that *Cyrano de Bergerac* is a tragedy rather than a "comi-tragedy."

The strip is meant for college as well as high school classes, but it is this reviewer's opinion that high school students will profit more from it. If students are shown the strip after they have read the play, their discussion will profit from a comparison of the simplified plot with the original reading version. The main value of this educational film is that it helps students to visualize the setting of this highly theatrical play as well as the costumes and facial expressions of its major characters. The strip may well be used for illustration in literature and dramatics classes.

HORST FRENZ

INDIANA UNIVERSITY

Professional

AN EXAMINATION OF EZRA POUND: A COLLECTION OF ESSAYS. Edited by PETER RUSSELL. New Directions (printed in Great Britain). Pp. 268. \$3.75.

If one counts the editor's Introduction, which lauds Ezra Pound as "one of the most remarkable phenomena of the century—a dedicated poet," this volume contains nineteen essays, the bulk of them by Englishmen. Among names on the list of authors are those of T. S. Eliot, Edith Sitwell, Allen Tate, Ernest Hemingway, Hugh

Kenner, D. S. Carne-Ross, G. S. Fraser, Brian Soper, and Wyndham Lewis. Most of the studies were composed especially for the book, though Tate's essay dates back to 1936 and Hemingway's to 1925. (The latter, one notes with passing curiosity, reads as if ghost-written by Gertrude Stein.)

Except for Carne-Ross, who, though impressed by Pound as a craftsman, complains that *The Cantos* fail to show "any real religious comprehension" and are thus not heroic or

tragic, the authors have mainly praise to bestow. Presumably this circumstance fits the design of the editor, who might have secured a more nearly balanced treatment of Pound by also soliciting appraisals from such critics as F. R. Leavis and H. H. Watts, if not from the infuriated Robert Hillyer.

Nevertheless, this collection constitutes the most learned and intelligent examination of Pound yet to appear, one that no serious student of modern literature should ignore. Reading it, few will wish to deny Pound's robust gift as a poet and his fiery acuteness as a critic, his erudition, his generosity, his fearlessness, and his freedom from venality. To this list of qualities may be added also a violently American personality, paradoxical in a resolute expatriate who at last was indicted for treason. One surely will be inclined to concede, further, that whatever the validity of Pound's economic theorizing—and it draws the respect of many of these writers—it has been animated by a poet's hatred of materialism, by a forthright dedication to light rather than darkness. One probably will feel, finally, a concern above the reach of pity for the man who fell prey to mental sickness before his work on *The Cantos* was finished and will hope for him in the years that remain sufficient health to conclude his intention. For these essays enable the conviction that, not inconceivably, out of his error, misfortune, and pain Ezra Pound may yet win a greatness for all to share.

ROBERT A. HUME

UNIVERSITY OF NEVADA

PAGEANTRY ON THE SHAKESPEAREAN STAGE. By ALICE S. VENEZKY. Twayne Publishers. Pp. 242. \$3.50.

A comparative treatment of the dramatic relationship between the street pageantry and the stage play of Elizabethan days. A section each is devoted to entries and triumphs, royal receptions, pageants, progresses and plays, and Shakespeare's pageant imagery, with the result that the great influence of public spectacles upon the conventions of the public drama and upon the imagery of Shakespeare's plays is clearly to be seen. Not the least interesting by-product of Miss Venezky's study—based on an investigation of all extant plays presented from 1581 to 1603—is the relinching of Shakespeare, the dramatist, as a man of his own world.

THE MEANING OF SHAKESPEARE. By HAROLD C. GODDARD. University of Chicago Press. Pp. 691. \$6.00.

The time has long since passed when one man can embrace all knowledge, but Professor Goddard's book has a range and depth unusual in this day of specialization. He considers each of the plays in turn, not as poetry in the romantic meaning of that term, but "as works of the Imagination in the widest and deepest sense . . . imagination, that language in which the poet conceals himself as utterly from the crowd . . . as he reveals himself to those rarer individuals who can enter his spirit." *The Meaning of Shakespeare* has been written by one who has enjoyed the plays and who sees in them both aesthetic values and a genuine moral relevance to our own time. It is literary criticism which is sensitive and stimulating but definitely *ad hominem*, for it is what Shakespeare means to Professor Goddard that stands most clearly—and delightfully—revealed.

THE HISTORY OF THE LAST FOUR YEARS OF THE QUEEN. By JONATHAN SWIFT. Edited by HERBERT DAVIS. Princeton University Press. Pp. 252. \$3.75.

The seventh volume in the fourteen-volume complete edition of Swift's prose works being edited by Herbert Davis of Oxford University, former president of Smith College. His aim is threefold: to provide a text of Swift's prose works giving the final corrected and revised version which appeared during his lifetime; to arrange the works chronologically; and to re-establish the Swift canon in the light of recent discoveries. To this volume Harold Williams has contributed a fascinating Introduction recounting Swift's efforts to get his *History* published.

THE SELECTED LETTERS OF JOHN KEATS. Edited by LIONEL TRILLING. ("Great Letters Series.") Farrar, Straus. Pp. 282. \$3.50.

This volume inaugurates the publishers' new "Great Letters Series," for which nine other titles are now in preparation under the general editorship of Louis Kronenberger. For this, Lionel Trilling has written an admirable critical Introduction. The series should prove popular with students and others starting to build their own libraries.

KEATS AND THE BOSTONIANS. By HYDER EDWARD ROLLINS and STEPHEN MAXFIELD PARISH. Harvard University Press. Pp. 209. \$3.50.

Inevitably a lively book because the four Bostonians whose letters are here discussed and printed were highly diverse personalities who were either feuding with or befriending one another in connection with their mutual love of John Keats and his poetry. They were the two poets, Amy Lowell and Louise Imogen Guiney; the eccentric bibliophile, Fred Holland Day; and the collector of Keatsiana, Louis A. Holman.

MATTHEW ARNOLD THE ETHNOLOGIST. By FREDERIC E. FAVERTY. Northwestern University Press. Pp. 241. \$5.00.

This book devotes primary attention to the racial theories expounded by Arnold but at the same time underlines the roles played by other nineteenth-century writers in the development of myths of racial inferiority and superiority. The writer traces the sources of such "scientific" conclusions in readable fashion and indicates their considerable influence in twentieth-century racism.

THE TUDOR BOOKS OF PRIVATE DEVOTION. By HELEN C. WHITE. University of Wisconsin Press. Pp. 284. \$4.75.

Miss White throws the light of her vast knowledge of Renaissance literature on the books of private devotion which flourished in sixteenth-century England. She feels that the moral and cultural influence of the genre was not inconsiderable.

RHYTHM IN THE NOVEL. By E. K. BROWN. University of Toronto Press. \$3.00.

The W. J. Alexander Lectures at Toronto for 1949-50. The topic is a technique employed by some novelists—repetition with variations, not necessarily at regular intervals. Brown explores repetition of phrase, character, incident, and symbol. His last two chapters are on "Interweaving Themes" and the chief work of the novelist-critic whom he seems to admire most, E. M. Forster's *Passage to India*.

THE ARTS IN RENEWAL. Edited by SCULLY BRADLEY. University of Pennsylvania Press. \$2.50.

The five Benjamin Franklin Lectures for 1950 at the University of Pennsylvania, by Lewis Mumford, Peter Viereck, William Schuman, James A. Michener, and Mark Connelly, with an analytical introduction by Scully Bradley. The latter finds the keynote of these lectures to be primarily a renewed belief in man's moral capacities and the possibility of a better society. This reaction from the pessimistic determinism of the twenties he finds also in many of our young—not necessarily our youngest—artists. With it comes the demand for clarity in art.

LITERARY OPINION IN AMERICA. Edited by MORTON DAUWEN ZABEL. Rev. ed. Harper. Pp. 890. \$6.00.

This second edition of a volume which first appeared in 1937 contains seventy-seven essays by some fifty American critics of the last sixty years. Expansion is largely in the direction of the new essays by critics who have appeared since the 1937 edition. Mr. Zabel has also provided a new introduction on "Criticism in America." Indispensable for any serious student of literature.

AMERICAN NOVELISTS OF TODAY. By HARRY R. WARFEL. American Book. Pp. 478. \$6.50.

Informational sketches of 575 contemporary novelists, with a picture of each. All the facts are present with a minimum of literary criticism, although the place of more important figures on the literary scene is indicated. A welcome addition to the school library, for both the teacher, who needs a ready reference tool and the student who wants to learn about modern writers from a source more gripping than *Who's Who*.

EMILY DICKINSON'S LETTERS TO DR. AND MRS. JOSIAH GILBERT HOLLAND. Edited by THEODORA VAN WAGENEN WARD. Harvard University Press. Pp. 252. \$4.00.

Ninety-three letters written in an intimate vein by Emily Dickinson from 1853 through 1886. Although the letters contain no startling revelations, they are indicative of the personality and attitudes of the somewhat mysterious poet. The editor has placed each letter in its framework after a difficult job of arranging the undated letters in chronological order.

A GUIDE TO AMERICAN FOLKLORE. By LEVETTE J. DAVIDSON. University of Denver Press. Pp. 132. \$2.00.

The title is exact. Each of the fifteen chapters treats a subtype and consists of a three- to five-page "Definitions and Comments" or "Comments and Suggestions," a bibliography, and "Suggestions for Further Study and Collecting." This survey will be a very useful tool for those already interested; it is not bait to attract new devotees.

HOW TO TEST READABILITY. By RUDOLPH FLESCH. Harper. Pp. 56. \$1.00.

Flesch in a nutshell. The same scales for ease and interest as in *The Art of Readable Writing*. Many illustrations of revising writing to make it more readable.

WORLD WITHIN THE WORLD. By STEPHEN SPENDER. Harcourt. \$3.50.

An autobiography. Spender says: "I am mainly concerned with a few themes: love, poetry, politics, the life of literature, childhood, travel and the development of certain attitudes towards moral problems." His picture of his English childhood and family, his experiences at Oxford, and the portraits of the literary figures he has known are interesting and "different."

ENGLISH IN COMMON LEARNINGS: A REPORT OF THE COMMITTEE ON CONTRIBUTIONS TO COMMON LEARNINGS. By LOU LA BRANT AND OTHERS. National Council of Teachers of English, 1951. \$0.50. Paper.

This report will interest every teacher of English and every curriculum-maker. By "common learnings" the members of the committee do not have in mind any individual curriculum; they use the term to cover those English language experiences which seem appropriate to the adolescent. What are the English (language arts) contributions to the educational program? Under what conditions can they best be made? In answering these questions, the committee has felt it most important to approach them in terms of growth rather than in terms of previous procedures or materials. Consequently, their report is objective, inclusive, and useful.

Briefly, but with plenty of concrete examples and suggestions, the report discusses the various aspects of language growth. In each of the four

communication fields recommendations are made for desirable lines of development, materials, and situations which will best facilitate this development, as well as for the training and understanding needed by the teacher.

Inescapable is the conclusion that not only teachers of English but all teachers of youth will need more training and understanding of communication skills and how to develop them. "Speech guidance," for instance, "cannot be confined to the so-called English classroom." The committee takes the position that skill in teaching writing—at least a thorough understanding of grammatical and organizational principles to be used—is necessary whether the teacher be a "teacher of English" or not. In regard to the reading problem, "it is obvious that thoughtful effort will be required from all teachers if the schools are to graduate effectively literate citizens." The report recommends that there be a person or persons in every school responsible for an overview based on a broad understanding of the role of English and that changes in language habits and attitudes and knowledges be handled as developments.

The techniques involved in reading the various types of literature take teaching time, and so does guidance in reading which is personal and intimate. The writing program is demanding. Time and special competence are needed in the instruction in the use of source materials. Moreover, the report states that teaching the use of radio, television, and motion pictures should be an intrinsic part of the English contribution to common learnings, as well as training in the reading of newspapers and magazines. It is emphasized that "protected" time is required.

VIRGINIA BELLE LOWERS

LOS ANGELES CITY SCHOOLS

THE COMPOUNDING AND HYPHENATION OF ENGLISH WORDS. By ALICE MORTON BALL. Funk & Wagnalls. Pp. 246.

Despite her explicit statement that unnecessary hyphenation should be avoided, Miss Ball's applications of certain theories call for lavish hyphenation. She specifies such hyphenated forms as *riff-raff*, *zig-zag*, *slim-flam*, *hub-bub*, *round-up*, *look-out*—all of which are better written as solid compounds. And her assumption that every true compound must be a solid or hyphenated word makes her insist on such archaic hyphenated forms as *army-worm*, *guest-room*, *fire-escape*,

tuning-fork, coffee-shop, language-teaching, purchasing-power. These forms are fossils of the Hyphen Age. Two-word compounds—named open compounds in Edward N. Teall's *Meet Mr. Hyphen*—are in fact very common. Miss Ball actually lists both compounds and phrases under the common name "two-noun phrases." *Birth rate, blood count, blotting paper, and boiling point* are not phrases; they are as truly compounds as solid *birthday, bloodstain, and laughingsstock.* Specific meaning, quickened tempo, and compounding stress identify them as genuine compounds.

GEORGE SUMMEY, JR.

AGRICULTURAL AND MECHANICAL
COLLEGE OF TEXAS

CONSTRUCTION IN SHAKESPEARE. By HERWARD T. PRICE. University of Michigan Press. Pp. 42. \$0.85. Paper.

A lecture which exalts Shakespeare's skill in play construction—not plot construction, in the usual sense. The relation of part to part is less important than the relation of each one of the parts to the governing theme—e.g., in *Henry VI* that the weakness of a king tends to civil war.

ON PRODUCING SHAKESPEARE. By RONALD WATKINS. Norton. Pp. 335. \$5.00.

A British scholar reconstructs from varied evidence the acting techniques and scene settings which were used in Shakespeare's time. He devotes an entire chapter to directions for staging *Macbeth*. A valuable tool if authentic dramatization is desired.

BRITISH AND AMERICAN ENGLISH SINCE 1900. By ERIC PARTRIDGE and JOHN W. CLARK. Philosophical Library. Pp. 341. \$4.75.

A popularly written work, interesting and provocative but unscientific in many respects. Valuable for certain of its chapters on the English of the British Dominions and for some of its suggestions about recent stylistic developments in the language. Contains a fair treatment of the cultural factors influencing the growth of American English. Unfortunately it misinterprets completely the aims and working methods of linguistic scientists in the United States.

WORDSWORTH: CENTENARY STUDIES PRESENTED AT CORNELL AND

PRINCETON UNIVERSITIES. Edited by GILBERT T. DUNKLIN. Princeton University Press. \$3.00.

A reappraisal of Wordsworth's importance for modern readers by seven eminent scholars. Six contributors found him important; Douglas Bush submits a minority report.

EDUCATION IN INDIA. By AUBREY A. ZELLNER. Bookman Associates. Pp. 272. \$3.50.

A history of schools in the Lower Ganges area during the period 1858-1940.

MENTAL HYGIENE IN TEACHING. By FRITZ REDL and WILLIAM W. WATTENBERG. Harcourt. Pp. 454. \$3.50.

A text for novice teachers in which the authors apply the principles of mental hygiene to the actual teaching situations. The authors stress the relation of the students' mental health and success in teaching.

THE AMERICAN EDUCATIONAL CATALOG, 1951. R. R. Bowker (New York). Pp. 166. \$1.00.

Although this is probably as complete a listing of textbooks in print as is available, it should not be mistaken for a complete one. Only books published by co-operating firms are included: e.g., no Appleton-Century-Crofts titles are listed. Classified and graded.

PUBLIC SCHOOLS: A TOP PRIORITY and CITIZENS AND EDUCATIONAL POLICIES. Educational Policies Commission. \$0.15 each pamphlet. Quantity rates.

These pamphlets are in a sense aimed primarily at laymen. The first emphasizes the need for better salaries and more school buildings in terms of the present national emergency. The second is a plea for greater interest in the schools on the part of parents and other citizens and lists definite public relations tasks for teachers.

THE STAKE OF BUSINESS IN PUBLIC SCHOOL EDUCATION. National Citizens Commission for the Public Schools (2 West 45th St., New York 19). Free.

A speech by the chairman of the board of Standard Oil Company (New Jersey) which indicates the immediate material need of our economy for well-supported public education.

IDENTIFYING EDUCATIONAL NEEDS OF ADULTS. Federal Security Agency, Office of Education, Circular 330. Government Printing Office (Washington 25, D.C.). Pp. 64. \$0.35.

The results of a survey to determine the methods used by directors of adult education to determine the educational needs of their community. Methods grouped in order of apparent effectiveness.

THE WORKSHOP WAY OF LEARNING. By EARL C. KELLEY. Harper. Pp. 169. \$2.75.

The director of a workshop for in-service teachers at Wayne University presents an eloquent case for the workshop method, by recounting its advantages and shortcomings as practiced by him and his colleagues. Good reading for teachers planning to join workshops; required reading for workshop directors.

EDUCATION FOR A WORLD SOCIETY: ELEVENTH YEARBOOK OF THE JOHN DEWEY SOCIETY. Edited by CHRISTIAN O. ARNDT and SAMUEL EVERETT. Harper. Pp. 272. \$3.50.

A symposium treating different tasks which educators must undertake if man is to become oriented to living in a world society. Edgar Dale contributes an essay on the role of mass media on communication in this regard.

GROUP LEADERSHIP AND DEMOCRATIC ACTION. By FRANKLYN S. HAIMAN. Houghton Mifflin. Pp. 309. \$2.50.

A pioneer attempt to gather together varied materials and ideas which will assist the leader of group activities trying to lead, but not dominate, such activities. Useful to the teacher who subscribes to the distinction between leadership and domination.

IDEAS ON FILM: A HANDBOOK FOR THE 16MM. FILM USER. Edited by CECILE STARR. Funk & Wagnalls. Pp. 251. \$4.50.

Reprints of articles from the *Saturday Review of Literature* written by many hands and amounting to a full symposium on many aspects of nontheatrical films. Descriptive, critical reviews of two hundred available films.

Reprints

THE MAKING OF ENGLISH. By HENRY BRADLEY. Macmillan. Pp. 245. \$1.00.

A simply written introductory history of the language, now nearly fifty years old, by an editor of the *Oxford English Dictionary*. A British import.

THE CONCISE OXFORD DICTIONARY. Revised by E. MCINTOSH. 4th ed. Oxford University Press. Pp. 1540. \$4.00.

A completely revised and reset edition of the Fowler brothers' condensation of the *Oxford English Dictionary*. The standard desk reference for British spelling and pronunciation.

Pamphlets

AMERICAN EDUCATION UNDER FIRE. By ERNEST O. MELBY. "Freedom Pamphlets." Anti-Defamation League (212 Fifth Ave., New York 10). Pp. 42. \$0.25.

Dean Melby details the specific acts of Allen Zoll and other propagandists whose *avowed* aim is to better our schools but who work with dissident groups to undermine public education. Excellent reading for parents.

"TO TAKE A COPY FROM THE NAZIS." Chicago Division, American Civil Liberties Union (19 S. La Salle St., Chicago 3). Pp. 32. Single copies, free.

A report of the witch hunt staged by an Illinois legislative committee created to investigate seditious activities in schools and colleges.

Nonfiction

A SOLDIER'S STORY. By GENERAL OMAR N. BRADLEY. Holt. \$5.00.

A personal account of the North African campaign, invasion, and surrender. A war book, which is proving very popular. Humorous, informal, definitive. July Book-of-the-Month.

THOMAS MANN. By HENRY HATFIELD. "Makers of Modern Literature Series." New Directions. \$2.00.

A critical analysis of Mann's life and personality; his obsession with myth, social decadence, death, and the drama of living. Published on Mann's seventy-sixth birthday.

THE SMOKING MOUNTAIN: STORIES OF POSTWAR GERMANY. By KAY BOYLE. McGraw-Hill. \$3.50.

Miss Boyle has lived in Germany since 1946. Her husband is with the American Military Government there. Her impressions and experiences as she writes of them are powerful and forbidding. Fascism, she believes, is not outmoded. She tells at length the trial of an ex-Nazi. Eleven narratives are concerned with the American occupation forces and German hopelessness and depravity. A convincing study.

IBSEN'S "PEER GYNT": AMERICAN VERSION. By PAUL GREEN. French. \$2.50.

As performed in New York under the auspices of the American National Theatre Academy.

DARKNESS AT NOON. By SIDNEY KINGSLEY. Random. \$2.50.

Based on the novel by Arthur Koestler. Highly praised by critics.

THE WAY OF THE FREE. By STEFAN OSUSKY. Dutton. \$3.75.

The author, once Czech ambassador to France and England, fled to London in 1940 and came to the United States in 1945. He writes of our strength and weaknesses and of the historical forces dominating Russia. He discusses and answers many questions. Sumner Welles says: "I regard Dr. Osusky's book, *Way of the Free*, of absorbing interest and as a major contribution to the political literature of our time." Dr. Osusky is hopeful that a compromise may be reached.

CHARLIE CHAPLIN. By THEODORE HUFF HENRY. Schuman. \$4.50.

"Laughter is the tonic, the relief, the surcease for pain," said Charlie Chaplin. Here is the synopsis of every movie ever made by the "little tramp," the most beloved movie actor in the world. A vivid biography of the man: his childhood, experience in London music halls, his mother, friends, loves, and marriages. Space is devoted to the history of movie-making. But the appeal to the reader is the pathos and comedy of a creative artist who lives in our memories. One hundred and fifty stills from pictures and photos. Jacket good for chuckles.

SHERWOOD ANDERSON. By IRVING HOWE. "American Men of Letters Series." Sloane. \$3.50.

In literary criticism at its best, Howe analyzes and evaluates each novel and short story, its relation to the transition in American life, and its place in Anderson's development. The reactions of many of Anderson's contemporaries are quoted. Howe regrets Anderson's faults, failures, and defeats, yet stresses his success when he spoke almost alone among writers of his day "with the voice of love."

F. SCOTT FITZGERALD: THE MAN AND HIS WORK. Edited by ALFRED KAZIN. World Publishing. \$3.00.

About thirty personal tributes, reviews, comments, written during the last twenty years by distinguished writers—Gertrude Stein, Heywood Broun, Edmund Wilson, H. L. Mencken, John Dos Passos, Lionel Trilling, and others. Introduction by the editor, Fitzgerald, "the voice of his generation," has recently achieved growing popularity, and this survey is an important over-all discussion of the man and his work.

INTIMATE PORTRAITS. By BARRETT H. CLARK. Dramatists Play Service. \$2.50.

Recollections of Maxim Gorky, John Galsworthy, Edward Sheldon, George Moore, Sidney Howard, Carl B. Clinton. The Moore article is long. Clinton (a pseudonym) is, Mr. Clark says, a man who was regarded as a business failure but is the happiest and most successful man he has ever known. All are intimate, firsthand records of personal associations.

THE LOST LIBRARY: THE AUTOBIOGRAPHY OF A CULTURE. By WALTER MEHRING. Translated by RICHARD and CLARA WINSTON. Bobbs-Merrill. \$3.50.

Mr. Mehring's father was a cultured man, an atheist, the owner of a remarkable library. The son, who shared his joy in books, became a writer, and his books were burned in Germany in 1933. The father had died. Mehring escaped to France, spent some time in concentration camps, escaped to Vienna and at last to the United States. His library is lost, Western culture has disintegrated. Mr. Mehring discusses the books and authors freely and sees a relationship between lost books and lost culture.

DOMINATION AND POWERS: REFLECTIONS ON LIBERTY, SOCIETY, AND GOVERNMENT. By GEORGE SANTAYANA. Scribner's. \$4.50.

At eighty-eight, Santayana has completed a book to which he has devoted many years, a comprehensive study of human relationships, family, society, state. A work of art, beauty, and great depth of concept. Long, leisurely. Such chapters as "Liberalism in a Thankless World," "The Price of Peace," "The Decline of the Great Powers," "Propaganda," may inspire action. 481 pages.

MAN AND GOD. Compiled by VICTOR GOLLANCZ. Houghton. \$3.75.

Passages chosen and arranged to express a mood of exultation about the human and divine. Reinhold Niebuhr says, "Mr. Gollancz's anthology of significant philosophical and religious gems of literature of the world will, I am convinced, prove helpful and inspiring to many readers." Passages vary from a line to a few pages. The compiler has searched the best in literature, European and oriental, ancient and contemporary, for noble thoughts well expressed. Short notes of authors and books. 576 pages.

LITERARY FRONTIERS. By J. DONALD ADAMS. Duell, Sloan, \$2.75.

By the author of "Speaking of Books" in the *New York Times Book Review*. He says of this book (foreword and eleven articles): "It deals with the need in American fiction for a better balanced realism; the responsibility of writers—a need to cling to 'the wonder of the world,' relations between writer and reader—words themselves." "Women and Fiction" is an interesting chapter.

THE NOVEL IN FRANCE. By MARTIN TURNELL. New Directions. \$4.25.

A panorama of French life from the seventeenth to the twentieth centuries. The language of fiction, Madame De la Fayette, Choderlos de Laclos, Benjamin Constant, Stendhal, Balzac, Flaubert, and Proust are treated at length.

LETTERS OF GUSTAVE FLAUBERT. Edited by RICHARD RUMBOLD. Philosophical Library. \$3.75.

A choice selection from the correspondence of the author of *Madame Bovary*. It covers the

range of his life and is a record of the literary history of his time, as his correspondents included most of the important writers of the day. Flaubert believed that a writer must keep his works free from his own personality, but in his letters he expressed his opinions freely.

ANDRÉ GIDE. By ALBERT J. GUÉRARD. Harvard University Press. Pp. 263. \$4.00.

Guérard has supplied in this perceptive volume a biographical outline and critical survey of Gide which by virtue of its selectivity (Guérard concentrates on the writer's intellectual development and its effect upon his novels) may well prove more important than a standard "life."

WILLIAM FAULKNER: A CRITICAL APPRAISAL. By HARRY MODEAN CAMPBELL and RUEL E. FOSTER. University of Oklahoma Press. Pp. 183. \$3.00.

Fellow-southerners evaluate the techniques and the meaning of Faulkner's novels and short stories. They find his technique a conscious one, and his concept of morality stoical and primitivistic. His essential pessimism they attribute to a deterministic view of mankind.

THE STEREOTYPE OF THE SINGLE WOMAN IN AMERICAN NOVELS. By DOROTHY YOST DEEGAN. King's Crown Press. Pp. 252. \$3.75.

Mrs. Deegan examines the composite portrait of the single woman and finds it false and repulsive. To counteract the cumulative impact of such portraits, she pleads for a better realization of the important roles which single women can (and often do) play in American life. The young girl should be prepared in school and at home for a purposeful single life as well as for marriage. An interesting example of literary scholarship serving as a jumping-off point for an investigation into modern society.

LIFE ON THE KING RANCH. By FRANK GOODWIN. Crowell. \$5.00.

The author's father was a ranch boss on the largest ranch in America. He writes of his boyhood memories and also tells the history of the ranch, the soil, brush, artesian wells, and the thousands of cattle and horses which have taken the place of the longhorns. Folklore and tales of brandings and of Mexican workmen. Quite a fascinating story of past and present.

EVERYMAN'S DICTIONARY OF QUOTATIONS AND PROVERBS. By D. C. BROWNING. "New American Everyman Series." Dutton. \$4.00.

Four thousand proverbs and ancient and modern quotations, sublime and ridiculous. Topical, with concordance.

A TREASURY OF THE WORLD'S GREAT MYTHS AND LEGENDS. By JOANNA STRONG. Hart. \$3.75.

Greek myths, Roman legends, Aesop's fables, Norse and American folklore, tales from

Arabia, China, etc. Seventy full-page illustrations. For juniors and adults.

WORDS AND THEIR USE. By STEPHEN ULLMAN. Philosophical Library. Pp. 108. \$2.75.

Although somewhat concerned with etymology, this volume is primarily meant to be an introduction to the various schools of semantics. Forbidding format may frighten the reader from this reasonable approach to the subject of change in word meanings.

Poetry, Fiction, Drama

THE CRUEL SEA. By NICHOLAS MONSARRAT. Knopf. \$4.00.

In the Prologue we are told that this is a "true" story of one ocean, two ships, and about 150 men; the men are the stars of the story, the ships are the heroines, and the cruel sea is the villain. One of the most tragic of the Atlantic sea battles of World War II is the high spot of the tale. The hopes, the fears, and the jealousies of the crewmen make them very real. Comparable to *The Caine Mutiny*. Tragic, dramatic.

MR. SMITH. By LOUIS BROMFIELD. Harper. \$3.00.

The story of a man in his late thirties who revolted against the emptiness and triviality of his business and personal life. Mr. Bromfield has always had readers, and he makes a point aimed at Mr. Everyman. August Book-of-the-Month.

SWANSON. By TIMOTHY PEMBER. Harper. \$3.00.

By the author of *The Needle's Eye*. Humphrey Swanson was born and educated in England. He came to America in 1937 and secured a position as a teacher of English in a small college. He made few friends but was highly respected—at first. Time passed—he was lonely and unadjusted. Things happened—we might say bad luck dogged his footsteps. A discerning character study. Can a mistaken man, blind to the facts of life and human experience, finally see people and himself as they really are? A skilful and compelling but narrow study of human experience. Common sense would have helped a bit.

CHILDREN OF NOAH: GLIMPSES OF UNKNOWN AMERICA. By BEN LUCIEN BURMAN. Messner. \$3.50.

Short stories about contemporary characters: the fishermen, hill folk, villagers, and shanty-boat families of the Lower Mississippi. The title story is especially good. As one critic says, Burman endows the characters of the region with a universality that touches much of mankind. Author of *Steamboat Round the Bend*, *Blow for a Landing*, and others. The line drawings are appropriate.

LUCY CARMICHAEL. By MARGARET KENNEDY. Rinehart. \$3.00.

Jilted upon her wedding day! Lucy was a very sentimental girl and had dreamed that her life would be magical. The courage with which she met this shock makes a good story. An English town background. August Literary Guild.

PRIZE STORIES OF 1951: THE O. HENRY AWARDS. Edited by HERSCHEL BRICKELL. Doubleday. \$3.75.

This volume is the thirty-third in the series, and twenty-four writers are represented. Changes in theme and technique are noticeable. Teachers will be interested in these facts: Six contributors are teachers of English, specifically of writing. The winner of the first award is Harris Downey, who teaches English at Louisiana State University. Brickell speaks of the quality of the short stories and attributes this to the many good courses in creative writing in colleges and universities. One of the judges writes at length of his reason for choosing Mr. Downey's story. He notes the universal truths

and particularly the significance of one man's choice of a leader. (How *do* the people choose leaders, singly or in groups?) Implications are far-reaching.

THE BROKEN ROOT. By ARTURO BAREA. Harcourt. \$3.50.

A picture of life in New Spain by a Spanish Republican. As you read the story, you feel that the author must have lived through these experiences. A Spaniard who fled to England and became a British subject returned to Spain to see his wife and three grown children, then living in squalor and misery. A bit melodramatic, with convincing characters and good dialogue. Horrifying.

MANY ARE CALLED: FORTY-TWO SHORT STORIES. By EDWARD NEWHOUSE. Sloane. \$3.75.

All but three of these stories appeared in the *New Yorker*. Two films based upon the stories are in production. His characters are very real, and the stories are powerful. Struthers Burt ranks them as the best American short stories he has read recently.

THE DESERT OF LOVE. By FRANÇOIS MAURIAC. Translated by GERARD HOPKINS. Pellegrini & Cudahy. \$3.00.

Mauriac is considered by many critics the greatest contemporary writer on the Continent. First an eminent physician of fifty-three was enamored of Marie Cross, a woman of easy virtue. Later his seventeen-year-old son was ensnared; neither man knew about the experience of the other. The story is told by flashback method years after the climax. The family background adds interest. Rare insight, subtle psychology. For readers who seek the unusual.

THE CATCHER IN THE RYE. By J. D. SALINGER. Little, Brown. \$3.00.

Funny, tragic, ribald account of a few days in the life of a sixteen-year-old youth who is reluctant to face his family after being again expelled from school. He is bewildered by the world in general—not a bad boy. Readers are enjoying it. Midsummer Book-of-the-Month.

NONES. By W. H. AUDEN. Random House. \$2.50.

The thirty-one lyrics, some of them previously published in magazines, are on widely varying

subjects. Some of them are a bit gloomy and require enough of the reader to be New Poetry. The versification is smooth and diversified. Unusual words are employed frequently.

THE MILLS OF THE KAVANAUGHS. By ROBERT LOWELL. Harcourt. \$2.50.

The title poem is a reverie-monologue addressed to the speaker's husband, who has died insane as a result of Pearl Harbor. The others, of less length, are also retrospective monologues; all tragic. Pentameter couplets.

THE COLLECTED POEMS OF W. B. YEATS. Macmillan. \$5.00.

A handsome volume. Comment on this major figure is unnecessary.

A WORD OF LOVE. By PAUL ENGLE. Random House. \$2.50.

Most of the lyrics in this eighth book by Engle are love poems. It is dedicated "To Mary Who Lived It" (his wife). Varied in experiences, usually with a touch of earthiness.

THE CLOCK TOWER. By GORDON McDONELL. Atlantic-Little, Brown. \$3.00.

India, exotic, cruel, superstitious, savage, forms the setting and background of this novel. The characters are natives. We feel and see the oppressions of the poor, the wealth and grandeur of the exalted headmen and rajahs. Intricate in design.

THE FOUNDLING. By FRANCIS CARDINAL SPELLMAN. Scribner's. \$2.75.

Paul Taggart returned from the war, where he had lost an arm and suffered a bad scar on his face. On Christmas he entered a New York cathedral and in the crib found an abandoned baby. He took the baby to a foundling home and became so attached to him that he wished to adopt him. He married Ellen, who loved Peter (the baby) and wanted him. Cardinal Spellman tells the story of Peter as he grew up. Some will enjoy the story; others may call it "corny"; but it is a simple tale of ideals. Literary Guild selection. Bought for the movies.

MAN AND BOY. By WRIGHT MORRIS. Knopf. \$3.00.

Original in theme and unique in development of characters, who are few in number. A day in the lives of Mr. and Mrs. Ormsby, a boy, and a

few officers of the United States Navy. Mrs. Ormsby has been invited to christen a vessel in honor of her dead son. We see her only through her husband's eyes, and both her personality and his are built up for us through his meditation. Humor, satire, pathos blend.

ALL ABOUT H. HATTERR. By G. V. DESANI. Farrar, Straus & Young. \$3.00.

Already popular in England. "A remarkable book," T. S. Eliot calls it. The author is a young Anglo-Indian writer. Hatterr is Desani's imaginary Anglo-Indian who tells amusing tales of his own life. A book of many morals. The author seems to feel that the tragedy of life is our inability to see that it is a joke: life is a comedy if we exaggerate the minor tragedies.

THE TROUBLED AIR. By IRWIN SHAW. Random. \$3.75.

By the author of *The Young Lions*. Concern over crucial problems of right and left, loyalty oaths, guilt-by-association, and a desire to maintain traditional ideals may lead many people to read this book, as it led one man to write it. A director of a radio program is ordered by his sponsor to dismiss certain members of his cast suspected of subversive affiliations. The director believes in his friends. A search for the truth follows. Far-reaching dilemmas!

THIS IS THE HOUR. By LION FEUCHTWANGER. Viking. \$3.95.

A novel about Goya. The author was born and educated in Berlin, escaped to the United States. This is a historical novel, the story of a great artist and his love for a great lady of Spain—Duchess of Alba—"bad and beautiful" but always charming. Their romance became a tradition of Madrid. Book-of-the-Month for June.

THE FAR WHISTLE. By WARREN BECK. Antioch. \$2.50.

Thirteen short stories, written since World War II, by the author of *The Blue Sash* and *Into Thin Air*. His interest lies in ordinary people and their significance in the scheme of things.

THE STORIES OF F. SCOTT FITZGERALD. Edited by MALCOLM COWLEY. Scribner's. \$3.75.

To meet the current revival of interest in Fitzgerald. A selection of twenty-eight stories,

of wide variety. In four groups: "Early Success," "Glamor and Disillusionment," "Retrospective," "Last Act and Epilogue." The editor, an important critic and of Fitzgerald's generation, supplies a critical introduction and note preceding each group.

WE ALWAYS LIE TO STRANGERS: TALL TALES FROM THE OZARKS. By VANCE RANDOLPH. Columbia University Press. \$4.00.

Exaggeration, understatement, irony, for fun and the "edification" of the tourist. No feelings hurt. Droll, grotesque, and fascinating. Most of these tales were collected from isolated sections of the Ozarks as remembered by elderly people. Some are based upon pioneer history and legend; some spring fresh and new, provoked by new occasions; some are traditions handed down by a people who would "rather lie on credit than tell the truth for cash." Line drawings.

POSSIBLE WORLDS OF SCIENCE FICTION. Edited by GROFF CONKLIN. Vanguard. \$2.95.

Twenty-two glimpses of life on other planets, which *could* be true. These stories, says the editor, are not based on fact, but in his opinion each one of them is scientifically possible.

FAR BOUNDARIES: TWENTY SCIENCE FICTION STORIES. Edited by AUGUST DERLETH. Pellegrini & Cudahy. \$2.95.

Ranging in time from 1787 to 1950; grouped as primitives, mid-period pieces, and contemporary works. It is interesting to compare the three periods.

STANFORD SHORT STORIES OF 1951. Edited by WALLACE STEGNER and RICHARD SCOWCROFT. Stanford University Press. \$3.00.

Preface by Scowcroft. Each author discusses the construction and composition of his story. The editors comment upon the lack of "isms" and "despairs." Interesting collection.

Reprints

THE MILL ON THE FLOSS. By GEORGE ELIOT. "World's Classics." Oxford University Press. Pp. 558. \$1.10.

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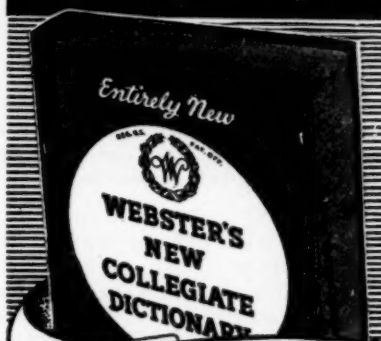
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